



Master of Art and Design for the Public Space

The Use of Colours in Public Spaces

Joanna Wilczyńska

Masters dissertation and project work presented
to the Faculty of Fine Arts- University of Porto in
Art and Design for the Public Space

Year: 2015

Supervisor: Nuno Coelho - University of Coimbra (PhD)

Most of all I would like to thank to my parents, for their support and for giving me the possibility of studying the Master's course in Porto. Secondly I would like to thank to the all the people who were willing to spend their time for the interviews and who had worked with me in the project, especially to Mr. Ricardo, Henrique, Mrs. Maria Jose, Julio and other people who I cooperated with from Junta da Freguesia do Bonfim.

I also would like to send special thanks to my supervisor Nuno Coelho and the professors from MADEP course for their help; friends, who had helped me in terms of my difficulties with the Portuguese and English languages: Cristiana, Higino, Sam, Agnieszka and Maggie; the friends who had helped me in painting the walls: Amelia, Magda and Iwona; and the friends from Porto who were supporting me in many different ways.

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Abstract |

Colours surround us everywhere and all the time. Nowadays, more than in the past, thanks to urban design, which is becoming more popular and important in the design world we notice colour in public spaces. The majority of people are not conscious of the influence that colours have on us, which undoubtedly is quite significant. The psychology of colours tell us that they have big impact on our mood, emotions, and even our body. That is why colourful places, usually, are very welcoming and create a comfortable atmosphere. On the contrary, if we think about suburban areas, they often lack colourful sources, like artistic interventions, shop windows or commercial advertisements. Instead, we usually notice a large scale of greys, and rather monochromatic views. Places like these do not get a lot of attention as inhabitants may feel the lack of different hues there.

This project intends to create a process for introducing colours into the neighbourhood of Lomba in Porto and gathering a specific community in the space, what will help defining the project. The project is focused on the development and the process that may help create a stronger society, and as a result give them the possibility to have an active part in re-designing their neighbourhood, rather than just enjoying the final outcome.

The methods that I am going to use in my investigation are direct contact and conversations with people and a photographic documentation with inhabitants of that place.

Key words |

public space | social space | private space | community | site specific | theory of colours

Resumo |

As cores rodeiam-nos constantemente. Actualmente, e graças à crescente popularidade do *design* urbano dentro do mundo do *design*, observamos mais cor no espaço público. A maioria das pessoas não está ciente da influência que as cores têm em nós, que é sem dúvida significativa. A psicologia das cores diz-nos que estas têm um grande impacto no nosso humor, emoções, e no nosso corpo. Por esta razão, espaços coloridos são, regra geral, acolhedores e criam um ambiente confortável. No sentido oposto encontramos as áreas sub-urbanas, onde há insuficientes elementos de cor, como intervenções artísticas, vitrinas e publicidade. Aqui frequentemente observamos uma larga escala de tons de cinza e vistas bastante monocromáticas. Espaços como estes não recebem muita atenção e os habitantes podem sentir a ausência de diversidade de tonalidades.

Este projecto pretende criar um processo de introdução de cores no Bairro da Lomba no Porto, em colaboração com uma comunidade específica local, que irá contribuir na definição do projecto. O projecto foca-se no desenvolvimento e no processo, que poderá contribuir para o fortalecimento da comunidade, e graças a isto, dar a oportunidade aos habitantes de terem um papel activo a redesenhar o bairro, em oposição a apenas apreciarem o produto final desta intervenção.

Os métodos que eu vou utilizar na minha investigação são o diálogo e a discussão com os habitantes locais recorrendo à documentação fotográfica.

Palavras-chave |

espaço público | espaço social | espaço privado | comunidade | site specific |
teoria das cores

1. Introduction

We live in a space, which has a wider meaning, and we can think about it in many different ways. The issue of space has a very complex nature and the majority of people do not think about it. It is also important because space is everywhere around us, we live in it constantly. Each of us has a private space as well as a common space, with friends or just ordinary people whom we meet everywhere. Going further when looking at this issue from the perspective of the city, we can also distinguish public space. On the one hand, all of these spaces are different, but on the other hand, all of them have something in common, they are filled with objects that create them. Space and objects influence each other creating a specific atmosphere, different for each of them.

Nowadays, people are living in hustle and bustle all the time, passing by buildings, streets, squares and paying little attention to them. We can walk the same route many times, and often do not see how many interesting things surround us there. To open our eyes to the environment which we live in, sometimes we need to be surprised by some unfamiliar object which will lead our curiosity back to the usual objects. One of the incentives may be a colour used in a particular way, and a particular place that we are not expecting to see.

Colours used in public spaces, in artistic installations, street art and even the most simple introductions of colour in a place, where it is not supposed to be, catch observers' attention. These kinds of interventions are opening people's eyes to their surroundings. They make them more curious about what is going on around them, provoke a smile on their faces and improve their frame of mind.

Undoubtedly, colours have always been the tools of communication and expression. We can find them in ancient civilizations, used in medicine or in daily objects like for example street signs. Going further, they are the main tool in all kinds of design. Basically, they surround us everywhere and all the time. This might

be the reason why we can pass by colourful sources without really noticing them. That is why colours that are connected to some secondary sectors, like shape or unusual place, catch the attention of observers to a greater extend.

The use of colours in the public space is interesting especially due to its simplicity on the one hand and the strong influence tht it may have on people on the other. The second crucial factor for this project is participation. People are the essential part of the public space. Because of that, an active participation in creating the project may create a stronger relationship not only with the place, but also with the other participants.

The process of this master thesis is focused on the following questions:

- How can colours affect human life?
- How can the creative process of re-designing the space create a stronger connection within the community?
- How can a sense of place improve social and emotional standards of living?

The objective of this thesis is to find an answer to these questions and to make an artistic intervention, together with inhabitants of the place, to introduce colours in their neighbourhood. In order to achieve it, research about several issues, which are fundamental for me to understand; what the space is, how colours influence people and what creates community have been made. I have also made an analysis of other projects that are touching on the issues of colour and community. Interviews and experiments with colours were my tools to help me to understand the personal feelings that people have about colours in the specific community that I worked with.

All these research processes lead me to the main part of my thesis, which was the project in the neighbourhood of Lomba in Bonfim district of Porto. This part of the project was the process of working with the community in order to create an artistic intervention in their neighbourhood based on colours.

2. State of the Art

2.1. Space

In this chapter we will explore the word *space*. How can it be understood in different ways and which are the common and specific characteristics of those ways. We will mainly focus on the differences between the public, social and private space. At the beginning, we will talk about the space in general, aiming to separate it and to show characteristics exceptional to each of its kinds.

2.1.1. Space in general

Space is an inherent part of our lives, and we are living in it continually. However, we can interpret it in different ways and different contexts. The basic type of space in the city is Urban Space. It can be said that Urban Space is an entire city with all its buildings and structures. Public spaces are often coherent within urban spaces, defined by their social contexts. Going further and exploring this issue in different conditions, we can think about them as private and social spaces. Although the fact, that all of these spaces have things that are common, they have characteristics that are different from each other.

Henri Lefebvre in his book “The production of the Space” (1991) explores the issue and meaning of space in depth. As he says:

“(...) any space implies, contains and dissimulates social relationships- and this despite the fact that a space is not a thing but rather a set of relations between things (objects and products).” (Lefebvre, 1991: 82-83)

This statement is very important, because it shows that a space depends on its contents. All of the things which are placed in it – the natural, artificial, as well as objects in social context – are creating the space. The final, visual and emotional image of the space is very complex and all details, even the smallest ones, are playing an important role in it. Lefebvre (1991) is also underlining that nowadays, the social elements of a space are becoming more visible and stronger, and conversely, he notices a significant decrease in the presence of natural parts (Lefebvre, 1991).

An important thing is also an awareness of how to read the space. While in the space, obviously, the sense of sight plays a key role in the perception of the place, but undoubtedly, the process is more complex than sight alone. There are many more senses taking an active part. Avila et al. during the *Meeting of the International Colour Association* in theme “Colour and the design of urban image” (2004) recalls statement of Cesar Jannello, which underlines the complexity of the perception of space:

“The perception of space is not only visual and in fact is essentially connected to the body and all the sensorial channels where the information flows.”
(Jannello by Avila et al., 2004: 254)

Other Sensorial Channels are connected to one's understanding of the space; movements that the observer is making there, and movements of other people who are also present in the space. Then finally, the relationship between all these senses and actions, representing the emotional, visual and movement experiences, mix with each other and give the final outcome; how we feel there (Avila et al., 2004).

Also Kevin Lynch in his book “The image of the city” is talking about the

“imageability”, which is a “(...) quality in a physical object which gives it a high probability of evoking a strong image in any given observer” (Lynch, 1990: 9). The main stimuli in the reading “mental images of the environment” (Lynch, 1990: 9) are colours, shapes, organization of the objects and the structure of the space. Reading this image occurs in different levels of our perception, which interact and complement each other, creating the final outlook of the space. How can the other senses (beside sight, which is obvious) take an important part in the process of reading the space? Imagine that you are standing on one side of a square which contains obstacles like trees and other objects, so that you are not able to see the other side. You see the space in general, you can hear the noise of cars and barking dogs, but you are not able to see them, because of the obstacles. Your sense of hearing is giving you some other information about the space, so you know that there are some dogs in there, and that on the other side of this space probably there is a street with cars. This is a basic example of an interconnection of different ways of reading the environment. Lynch, in his researches, is more interested in the space on a larger scale, such as a city. However, these observations are also significant on a smaller scale, such as a small space within a city (Lynch, 1990).

An interesting point about seeing space is shown by Vito Acconci in his essay “Private Time in Public Space” (1992). The artist is telling us that space is a material thing in which we can try to place time in order to understand it. We can stand on it, feel it and follow everything which is happening there.

2.1.2. Public Space

According to Sylke Nissen, the term public space is very tightly connected to the urban space and it is not possible to separate these terms from each other. The beginnings of public space we can find in the mediaeval times, where people had

created a market, which was the place of people's gathering and a centre for growing cities. Nissen shows a general definition of public space, which refers to a physical space, which use is open for all of people (Nissen, 2008).

As Vito Acconci says in his essay “Public Space in Private Time”: “The words public space are deceptive;”(1992). When you hear these words – public space – probably the first thing that you imagine is a physical space like a square, city park or other places in the city where people are gathering, and it is correct. The main thing, which is making the place public is the presence of people, the place of gathering. Vito Acconci extracts two kinds of public spaces, the first one is a space where people gather, because it is a public space, it has a right. The second one is made public “by force”. It just becomes public because people had started to meet there (Acconci, 1992).

Also Bartolomeo Pietromarchi in his essay “Art, public space and urban aesthetics in Europe”(2007) is underlining that the main characteristic of public space is the presence of people there and it is changed, because of the movements and activities they do there. What is more, he gives the space a range of *being*. This theory shows that space is complex and contains a physical nature as well as an emotional:

“(...) we should recognize its *public being*: the street defined geographically by an urban planning representation is transformed by those who walk along it. This is a fundamental presupposition in the consideration of public space as a space of relationships. The fabric of this space is constructed on the relationship between public sphere and private space(...)”

(Pietromarchi, 2007: 13)

This statement of Pietromarchi confirms Lefebvre's (1991) way of looking at space, who emphasizes the role of interaction of all the objects there and the building of a network of relationships between them.

Nowadays we can notice an increase in the creating of public spaces. This means that people must have a need for public spaces in their urban landscapes, where they can spend time and be with the others. According to Lefebvre, now more than ever, the social context of the space "(...)those social relations that it implies, contains and dissimulates(...)"(Lefebvre, 1991: 83) is becoming more visible and dominant. However Acconci is analysing the issue of public space in terms of the development of the cities' structures and technologies.

"Public space in an electronic age, is space on the run. Public space is not space in the city but the city itself. Not nodes but circulation routes: not buildings and plazas but roads and bridges. (...)" (Acconci, 1992: 169)

According to him, nowadays public space is the entire city. Acconci is underlining that because of television and radio, for instance, people do not need to have a personal relationship with others in public spaces (Acconci, 1992). Looking at his statement now, technology is even more developed and a lot of human relationships are built on a virtual way of communication. However I believe that civilization has reached the point, where social, face-to-face relationships are becoming important again.

2.1.3. Social space

Pierre Bourdieu in his essay “Social Space and Symbolic Power”(1989) explains how Social Space is constructed:

“(...) this space is constructed in such a way that the closer the agents, groups or institutions which are situated within this space, the more common properties they have: and the more distant, the fewer.” (Bourdieu, 1989: 17)

The group of people which lives in the same neighbourhood, or using a Bourdieu formulation “geographic space”(Bourdieu, 1989: 16), used to pass by and meet each other, because they share the same area. Even if they are trying to keep a distance from others, they will probably see them, because of the common space where they are living. The second characteristic of Social Space, which Bourdieu presents, is the similar conditions and interests of the people who are sharing the same social space (Bourdieu, 1989).

Also Lefebvre is showing, that in the social space, all the objects (natural, artificial as well as social, including pathways and systems which are the tools to exchange information) are interacting with each other and creating relationships. These relationships are the *products* of the space. That is why, to be aware of and to understand a space, we should focus on all the objects that it contains and let them be immersed in all the layers and contexts (Lefebvre, 1991).

Bourdieu is giving social space a symbolic meaning. He is looking at it through the prism of common lifestyles, which define belonging to the specific social group. However this distinguishing is general and not very precise. The fact that a person is doing something which is characteristic for a certain group, automatically makes him belong to it. Let us say that someone is playing golf, which is not his usual sport, it is just a try out for him. People from the outside who do not know this man, seeing him

play, might think that he plays often. This thought makes him belong to a higher social group, which usually is connected with golf. In this example we can see how much social space is contractual and symbolic, and does not exist in tangible sphere, but in people's minds (Bourdieu, 1989).

2.1.4. Private space

Private space can be considered in two ways, the physical and the mental. I would like to focus on the mental one which does not have a connection to the owning of a place. This kind of privacy appears everywhere, infiltrates the public and social space, and gives a kind of hybrid character to them. As a basic example I am going to pick streets, which are very interesting places in the city. Using them is a normal and obvious thing, so people do not pay any attention to it. Sylke Nissen in her essay “Urban Transformation: From Public and Private Space to Spaces of Hybrid Character”(2008) is saying that streets, because of the fact that they are lively almost all the time, are “city's life veins”(Nissen, 2008: 1131). Obviously the street is a public space, but at the same time people can build their privacy there. Someone who is walking along the pavement and looking around without including any personal feelings at the same time is in a public space without the feeling of privacy. However according to Annet Dekker in her work “PublicPrivateSpace: Where the public space turns into private space and the private space opens up to the public”(2008) someone who is walking on the street and having a private conversation through a cell phone, is creating a kind of privacy in the public. This person is in the public space, but at the same time, in a very private situation. He is concentrated on the conversation, not on the surroundings. This situation creates the feeling of privacy and it may be compared to creating a bubble around oneself.

Students from Manchester School of Architecture made a very interesting performance called “Tree House: Private Spaces in the Public Place” (Manchester School of Architecture, 2008)¹ which took place in Berlin. They allocated a space in the middle of a square and put some objects there, which are connected with the home. Then, in this space, they performed some typical daily activities such as waking up, eating breakfast, drinking tea and talking to a friend. This action was made in order to make people think that even if they are in the public space, they can build their privacy at the same time. A lot of people do not see this, because privacy is strongly connected with a private area like the home, which is bounded by walls. Because of this, it is hard to think about privacy in the open space and even harder in a mental context. The idea of taking objects which are strongly connected to privacy and intimate activities, and putting them in the public space, may efficiently help people think about this issue. This action was a bit radical and abstract, but thanks to this, the result was stronger. This performance shows us that there are two types of privacy. One that is very obvious and has a physical space, like a room, flat or garden of which a person is an owner. And also there is a privacy which does not have a physical space, which is a state of mind, a fleeting moment. According to the Reverso dictionary:

“If you have privacy, you are in a place or situation which allows you to do things without other people seeing you or disturbing you.”

(Reverso online dictionary).

If we place this definition in the public space, it is hard to avoid the presence of the observers. However they can just be there, and not interrupting what the person is doing.

1 Available at: <http://www.youtube.com/watch?v=G3FNs7pnnWc>

Cedric Bernadotte, a French contemporary artist, is working in the public space in terms of borders between publicity and privacy. He uses simple materials like cellophane and tape to create some structures in public places. I would like to focus on one of his works which was made in Pau in 2009 during the exposition “Conversions”. This work tried to convert the public space into the private. By wrapping cellophane around two trees or street lights, the artist made *walls*. This resulted in him dividing one big space into few smaller spaces.



Fig. 1| *Conversions*| Cedric Bernadotte| 2009| Pau

Thanks to this intervention, pedestrians started to wonder about the place that they are passing through and due to this, started to have a bigger connection with it. The relationship between visitors and the place becomes more significant, which at the same time makes that place feel closer to them. Beside that, in these small spaces created by Bernadotte, observers could have more private moments than in the unconverted square (weburbanist website)².

2 <http://weburbanist.com/2010/01/08/cellophane-city-plastic-arts-change-urban-landscape/>

2.1.5. Conclusion

Space is everywhere and people are living in it constantly. Just the context, which is changing, makes us see it differently. All the efforts to define a space in one specific way are useless. It consists of so many different aspects, that it is impossible to try to find just one. All of these aspects infiltrate and depend on each other to create one piece. A very important thing is also the contents of a space, which create relationships between themselves and space itself.

2.2. Community

In this chapter we will outline the meaning of communities. The worth-noticing things are local communities in small residential areas. Especially their features which briefly describe their origin and explain the reason for their existence. The main concerns are participation in social life and everyday activities, which create relationships between people. We will focus on importance of communication and observation of surroundings. These actions are crucial to the process of gathering knowledge about the environment in terms of understanding where we live.

2.2.1. Structure of community

One of the natural characteristics of people is to create groups which have something in common for all participants. Looking at society as a whole, we can distinguish a lot of divisions there. These divisions can be defined by some common interests, like their religion, language, culture, territory and so on. I would like to focus on communities in which one of the main connections is their place of living. While considering territory as a requirement of belonging to the community, we can

distinguish many, small local communities which taken all together, create a community of the whole city. Dilys M. Hill in his book “Citizens and Cities. Urban Policy in the 1990s” (1994) explains, what the features of the community are:

“Community has been used broadly to describe different aspects of the relations between institutions and locality, including geographically defined populations, collectivities of people sharing values, ideas or lifestyles, and social interaction.” (Hill, 1994: 34)

The main factor that describes a local community is its space. Usually cities are divided into districts and each district can be subdivided again. These create a smaller common space for people who live there. That space, common care and interaction between the inhabitants are characteristics that are the foundations of the community. Hill (1994) underlines that Neighbourhood and Community are strongly linked to each other. We can say that Neighbourhood is the *body* and Community is the *soul* of a place. Talking about local communities, space plays an important role. However, as Hill is saying, territory is not a crucial factor. The main concern is the communication process between people, which creates links, social relationships, and shared ideas about common interests. The purpose of community members is to support each other. Space without a communication amongst people who live there, will be just a place. It may exist in a material way, but be deprived of its *soul* – social relationships between visitors of that place. It presents that community consists of spatial and social factor. This conclusion shows a model of the community which had been investigated by a German sociologist, Ferdinand Tonnies. Hill refers to Tonnies theory:

“The notion of the community of attachment has its roots in Tonnies’ ‘ideal type’ of community – *Gemeinschaft* – whose three pillars were the family, the neighbourhood, and friendship. This was to be contrasted with modern society – *Gesellschaft* – whose ties were marked by much looser and anonymous patterns of contractual relationships.”

(Tonnies by Hill, 1994: 34)

As Tonnies explains, Community of Attachment is based on social as well as spatial experiences. Because of the relationships within the people and their connection to the space, this kind of community is more visible in suburban areas and small cities. Inhabitants of places like these are willing to know the neighbours and want to create relationships with them. These connections are the foundations of a successful community. Contrary features are characteristic in modern societies where Communities of Attachment are rather rare. People who are living there, especially in big and well developed cities, prefer to be more anonymous and often are focused on their own careers and personal lives (Hill, 1994).

2.2.2. Social relationships

In cities, we can notice almost a constant movement of vehicles and people. Although we can point easily to movement between buildings in the centre of the city, it is also present in the suburbs. In suburban places, that movement and contact between people is more personal because the groups, who usually meet there, are close neighbours. While walking in the street it is often easy to encounter unexpected situations which can involve contact with others. Jan Gehl in his book “Life between buildings. Using Public Space” (2010) distinguished three kinds of outdoor activities which exist in places where people live. The first are “necessary

activities” (Gehl, 2010: 9) which are all of the activities we are somehow obliged to do, like shopping, and going to school or work. These actions do not depend on the conditions of exterior environment. The second type are “optional activities” (Gehl, 2010: 9-11) – if the outdoor conditions are favourable and there is an urge to do them. It could be going out for a walk, sunbathing or sitting on a bench. And the third type – “social activities” (Gehl, 2010: 12). These activities depend on the one factor which was not present in the previous ones – society. They can be very different from each other, it starts very spontaneously with basic actions like moving, seeing and hearing and can evolve into more active and more personal contact like a conversation or kids playing together. Social Activities may vary depending on the time and place where they occur. Interaction between people can be more superficial in the area of a city centre, where many different people are passing by. In residential streets, however, where inhabitants more or less know each other, their contact will be more natural and personal (Gehl, 2010).

According to Gehl (2010), all these kinds of activities between the buildings condition how that place feels and if people actually like to spend time there.

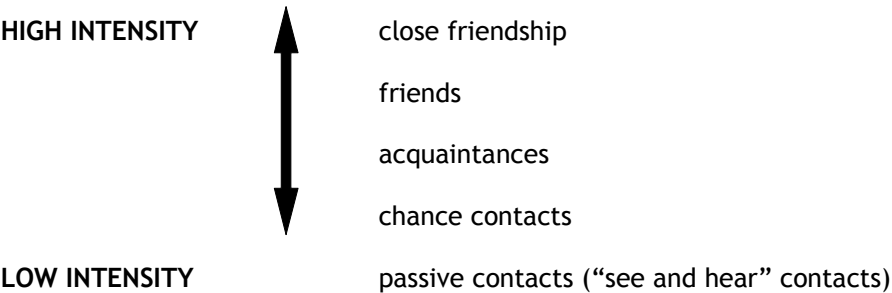


Table 1 | Gehl (2010) scheme of the intensity of contact between people

Gehl's scheme shows us, that even the lowest intensity of contact between people is important and needed. Sometimes it can be the beginning of a closer contact and sometimes it is just needed to keep the a basic level of social relationships in the space. Even if passive contact is not very personal and does not make any strong connections between people, it is still important to help keep life going between the buildings. Seeing and hearing what is going on in the place around us can tell us a lot about our social environment. We can notice if people who are passing on the street know each other, if they are friends or just acquaintances. These observations help us to understand how the space works and how social relationships build there. It is important to help gain new knowledge about that specific place and people, but also about social relationships in general.

Gehl brought up an interesting and current theme which is a juxtaposition of mass media and social relationships. A lot of people are saying that nowadays, because of mass media, which fills human lives, people have less of a need to talk with strangers on the street. Gehl's opinion about this issue is different. According to him, these two sources of information are different and are giving a different kind of data (Gehl, 2010).



MASS MEDIA	BEING WITH OTHERS
	
larger scale, more sensational information/ events	more common, daily things for all of people

Table 2| Gehl (2010) juxtaposition of mass media and being with others

Looking at the scheme, we can see that both of these sources are delivering information which is different, but equally important. It shows also that trying to replace social contact with mass media information is wrong. We are living in the world surrounded by people all the time, and it is important to derive knowledge about the society that we live in. This knowledge can help us to understand our position in it better and to be able to create a “confidential relationship with the world around us” (Gehl, 2010: 21).

2.2.3. Participation in community

Communities are formed naturally, usually as small units which facilitate communication between members. Thanks to this, participation, which is one of the main foundations of community, is better developed and more effective. Common interests, problems to solve and daily activities are strong talking points and help create stronger fellowship. Community members' Involvements can vary. Some people are taking part more directly, while others indirectly, but it is important that there is an involvement in mutual decisions. The aim, to change the neighbourhood, and a spirit of community and union is motivating members to participate (Hill, 1994). Benjamin Barber, who is an American political theorist, wrote in his book “Strong Democracy: Participatory Politics for a New Age” (1984), that:

“Community grows out of participation and at the same time makes participation possible.” (Barber, 1984: 152)

These words were written in a context of politics, but they are very important and relevant, while talking about local communities as well. As we can see, these two

sectors are dependent on, and define each other. The important thing about the participation in community is, that while members are more involved in the process of making decisions and creating their neighbourhood, they are taking more care of and identifying with it.

Hill (1994) mentioned in a statement that being a part of a community can exercise our skills of citizenship. Making decisions, solving problems and being responsible for them are the things which members of a community have to deal with. The same problems, but in the wider range, are included in the *duties* of citizen. That is why having these experiences in a smaller area, for example in a local community, can teach how to deal with it in a bigger scale. Besides that, participation is also useful in many different situations in our lives, which makes it important to practice whenever there is the possibility.

2.2.4. Conclusion

Everywhere in outdoor places we can notice social activities. Some of them are very simple like just seeing or hearing something, while others may be more complex. All of them, even the basic ones are important, because they create connections between people. This kind of interaction is more random and not so deep. It may happen with people who already know each other or with strangers we meet during the day. We notice closer relationships and connections in local communities. A common area of living creates common conditions, interests and daily issues. These things help to keep the community together and make social relationships stronger. The most important activity in the local community is participation, which creates a feeling of fellowship and improves it.

2.3. Site Specific

In this chapter we will research about what makes an artwork a site specific work and what the most important characteristics of it are. It is necessary to distinguish the most important issues that are connected to this topic and to research the connection of site specific work, not only to the site in terms of actual location but also to its community.

2.3.1. What is site specificity?

Site specificity is a piece of art which is strongly connected to the site where it is made, and where the site is a very important part of the piece. Profound understanding of the chosen location, and the connection it has with its close surroundings are the main foundations of site specificity (Kwon, 2002). Miwon Kwon in his book “One Place After Another. Site-Specific Art and Locational Identity” (2002) recalls Rosalyn Deutsche, who says that site specificity is connecting and mixing:

“(...) ideas about art, architecture, and urban design, on the one hand, with theories of the city, social space, and public space, on the other.”

(Deutsche by Kwon, 2002: 2-3)

This is a very interesting mixture that gives the art a new meaning. Site specificity gains a new social dimension. In this case an art work is not only on the wall in the gallery as a separated piece — it is something more. It is a piece that is connected to the particular place which creates totality with its surrounding. Especially when it's site is outdoor, it is strongly connected to the social relations in that specific place. This feature and uniqueness make observers more touched and aware of the

artwork, which may provoke discussions and critique.

As Erica Suderbug in her introduction “On Installation and Site Specificity” to the collective book “Space Site Intervention. Situating Installation Art” (2000) is recalling Richard Serra, who said a very simple and essential nature of site specific work, which is: “To remove the work is to destroy the work” (Serra by Suderbug, 2000: 16). In site specific art, the site is not only the place, but everything which is surrounding it. Architectural pieces or nature, all physical elements and conditions like lightness, traffic, ventilation, and topography – everything is very specific and proper, just in one place. The connection is so significant, that the place is almost leading and determining the art work. The place is the primary part of the work, and it is giving the sense to the art work (Suderbug, 2000).

Kwon (2002) said that site specific work is complete only with the presence of the viewer in the space. The observer is a very important part of the art-pieces. While seeing some artwork, there is a network of relationships such as: artist-artwork, artist-observer, observer-artwork. All of them are different, but have a common subject, which is an artwork itself. Thanks to these, each time someone looks at the art-piece, the perception is different. The meaning of the artwork somehow, is constantly changing. In case of site specificity, this process is even more complex, because beside those connections, there is also a strong connection to the place of the art-piece.

2.3.2. Site in site specificity

A more detailed description of the site of a site specific artwork was written by James Mayer in his essay “The Functional Site; or, the Transformation of Site Specificity” (2000). Mayer distinguished two kinds of site, “literal” and “functional”. “Literal site” is an actual place of the intervention, with all of it's conditions there,

which define the piece of art and to which the artwork needs to be coherent. Specific conditions of the site create the “unique perception” which makes the artwork the only one of its kind. Seeing the same work in different surrounding will change its outcome. It will not be the same piece. It is not only the surrounding that has an impact on the artwork, there is an opposite influence also. The space of the intervention is not longer just a place, it is a kind of material being. It is not neutral, because it has been defined by the piece of art. If it comes about the “functional site” it can be, but not necessarily connected to the physical location. As Mayer says, the “functional site” is:

“(...) an operation occurring between sites, a mapping of institutional and textual filiations and the bodies that move between them (the artist's above all).” (Mayer, 2000: 25)

As we can see, “functional site” is more about what is happening around the artwork. It is about the connection between the observers and the place, as well as an artwork itself and the place. It is all the information about the relationship of the place to everything around it.

2.3.3. Community as participants of site specific artwork

The position of non-artist people in the art world is mainly as observers. There are however some art projects which invite communities to be involved in the creative process. As an example, I would like to recall the event “Culture in Action: New Public Art in Chicago”, which took place in Chicago in 1993 (Kwon, 2001: 100-105). This project consisted of eight different art processes which inhabitants were taking part in. The artist joined some local organizations and communities and

together they were creating the artwork. One of the main goals of “Culture in Action” was to change the role of the observer. From being a passive viewer, an observer became an active participant in the process of art-making (Kwon, 2002).

In this case, the artwork is even more “specific”. Beside the specificity of the place as a location, it has one more dimension, which is local community. This community is now, even more important connection between the art-piece and the place.

2.3.4. Conclusion

In conclusion, the most important and demanding things in site specific art are: the site, the art work and the viewer. These three components are the foundation. Without any one, the art piece would not work. In some cases, we can add a community to the creative process, which will make the artwork more strongly situated in that specific location. One of the important features of art specific is also controversy.

2.4. Colour

For the purpose of this study, we will define some key terms that are important for understanding the subject of colour, its properties and explanation of its basic features. Next we will talk about the psychology of colours, influence on mood, emotions and body. Important part of this chapter are also connotations to colours, which all human beings have. In the end we will focus on colour used in the urban space.

2.4.1. Properties of colour

Hue: This is the basic term that describes colour. When someone is asked about the name of the colour, the answer is strongly connected to the hue – and it comes to the definition again. Let's take a blue, red and yellow as the examples – they are definitely different hues. In a contrary light blue, blue and navy blue – are different colours, but have the same hues.

Chromaticity: This term describes how pure the colour is. Colours without mixing with white, grey or black, have a higher chroma, than others, in which we can notice a mixture of these colours. To sum up, the more vivid and shiny colour is, the higher chroma it has.

Saturation: This is the feature that is related to the chromaticity and to the lightening conditions. The same wall looks different in the morning than in the afternoon or in the evening. That discrepancy is a saturation which is being changed depending on the light condition. Intensity is also a term that describes saturation.

Value: This term can be also called brightness, describes lightness or darkness of a colour that is based on its distance to white. As an example yellow and blue can be considered. Yellow is closer to white, while blue is closer to black. This is the reason why it is said that yellow has a higher value.

Tints, tones and shades: These are terms used to describe variations of colour, from their basic hue. Tint is a brighter version of the colour, after adding white. Tone is a colour, which is obtained after adding grey, and shade is a mixture of the colour after adding black (Color Glossary online).

2.4.2. Theory of colour

Colours are one of the principal factors in the world. Colour create the way we see everything. According to Avila et al. During the proceedings about “ Colour and Paints, Interim Meeting of the International Colour Association” (2004):

“(…) the four interrelated visual categories of spatial delimitation, textures, cesias* and colour complete the visual perception of the world, with light as the element which, depending on different conditions of observation and/or mutation, can change the appearance of the surroundings modifying their image as well.” (Avila et al., 2004: 254)

* luminosity, brightness, softness, translucency, specular reflectiveness, opacity, diffusion, transparency, and absorption

Also Faber Birren in his book “ Colour Psychology and Colour Therapy. A Factual study of the Influence of Colour on Human Life” (1950) is underlining strong connection between colour and light “Colour, being a manifestation of light, held divine meaning.” (Birren, 1950: 3).

In ancient nations, people saw many mysteries and symbols specific for each colour. As an example let us recall the Egyptians, for whom colours were very important, and their art and culture were as important as their language. Looking at hieroglyphics we can notice large variety of hues which highlight the meaning of each symbol. Furthermore we can take into account different religions, and various meanings of colours in them. In the Oriental religion sacred colour is yellow, while green is dedicated to Mohammed. In the Christian religion blue is a very important colour while in Judaism, the prime colours are red, blue, purple and white. We can find various connotations to colour which differ in each culture, religion, region or even smaller field as professions (Birren, 1950).

Dragana Vasiljevic Tomic and Igor Maric in their essay “Colour in the City:

Principles of Nature- Climate Characteristics” (2011) are underlining, that all factors which create differences in the meaning of colours are creating “the culture of colour” which consist “semantic, emotional and aesthetic informations” of it (Tomic; Maric, 2011: 316). The meaning of one colour may be very different from one person to another according to the epoch, the geography, traditions, history and culture. Tomic and Maric also distinguished three main categories as having an influence on the creation and evolution of the culture of colour “natural- climatic (...), psychological and historic-cultural” (Tomic; Maric, 2011: 316).

2.4.3. Semiotic of colour

As mentioned before, colours are very strong symbols in terms of semiotic. Because of the world in which we are living, we are used to match colours to things we see around us without even thinking about it. This occurs in our subconsciousness. One simple example, are the colours used for the street signs. They are warning us, stopping us and telling us about something. This is the reason why we connect yellow with warning and red with danger. Christopher Day in his book “Spirit and Place” (2002) gives examples of the most basic connotations, which people have because of the nature which surrounds us. Red is fiery and anxious like fire. Blue is refreshing and cooling like water. Green is calming and relaxing like grass, while yellow lighting is warming like the sun. These are connotations we have because of everything we see daily and everything we have become accustomed to.

On the other hand we have to be conscious, that “reading” colours depend on the culture, profession, age and environment where people were born, grow up and live (Day, 2002). For example colour will be reading and understanding in different way by an artist or designer, than by a mechanic or someone who is working in constructions. Still we can find bigger differences when taking culture into

account. Death – for example, in the Western society is represented by black, while in the Eastern society death is coloured in white (Birren, 1950).

2.4.4. Influence of colour on human body

Good influence of colours on the body has been known for years. This knowledge has its roots in the ancient tribes from Egypt, India and China.

“Chromotherapy is a method of treatment that uses the visible spectrum or colours of electromagnetic radiation to cure diseases”

(website: <http://marmapoints.org/healing?start=21>)

Each colour can affect different part of the human body and its state of mind in different ways. Rudolf Arnheim in his book “Art and Visual Perception. Psychology of the Creative Eye” (1974) mentioned Charles Fere who at the beginning of the 20th century showed that light in specific colour has a different influence on our muscle strength and on our blood circulation. As such in sequence from the lowest to the highest point blue, green, yellow, orange and red are causing an increase to muscle strength and acceleration in blood circulation.

Kurt Goldstein became interested in this field. About twenty years after Fere, he carried on an experiment with a patient who suffered from imbalance. When the patient was dressed in red, it was very hard for her to maintain her balance. When she was dressed in green, it was a much easier process. Goldstein also established, that different colours can have different impact on the human body. Some impact can open us and direct us to the world which surrounds us, and others can close us from the outside world and make us concentrate only on ourselves (Arnheim, 1974).

Faber Birren in his book about psychology of colour, recalls a Jaench experiment, which shows the emotional matter of colour. The results of this

experiment tell us, that people who prefer warm colours are more open to the outside world and can easily integrate into new societies. They are warm people with warm feelings and they are more concentrated on objects than subjects. People who prefer cold colours demonstrate exactly the opposite characteristics. They are more orientated in their indoor world, less associated with society, or filled with cold emotions and rather subject oriented (Birren, 1950). Rudolf Arnheim in his book “Art and Visual Perception. Psychology of the Creative Eye” (1974) also agreed with these results as he described very similar behaviour in people with preference to warm or cold colours.

While remaining on the topic of psychology of colours, it is important to question how is it possible that some specific feelings are evoked in our mind as we see a certain colour. According to Faber Birren (1950) , the main tool in receiving colours is our brain followed by our entire organism. This has much more influence than aesthetic and immaterial aspects on a human being. Pleasure, displeasure, excitement or anxiousness are all feelings sent from our eyes to our brain where the information is read and spread through the rest of the organism.

2.4.5. Unconscious impact of colours

Colour does not just have an influence on our body but also on our mood and our psyche. Some colours may make us anxious, while some others can suit and relax us. Receiving and understanding colours takes place in our brain, then the feeling is spread to the rest of our body. This process is mostly an unconscious process as the majority of people never thinks about it. Movies are good examples of how colours can have great influence on people as they remain unaware of it. All colours in movies are very carefully analysed so to bring a suitable atmosphere and build certain emotions in the observer.



Fig. 2| *The Virgin Suicides*| Sofia Coppola| 1997

In analysing the movie of Sofia Coppola “The Virgin Suicides” from 1999, we see five teenage sisters under the strict supervision of their parents. They are kept at home all the time, which according to their parents is good, because it will protect them from the outside world. From the beginning of the movie, we already notice the strange and unhealthy yellowish green walls in the living- room showing us in pale blue light the metaphor of the obsessive parents. They do not want to let the light come through the window inside their house. Pati Bellantaoni, in her book “Jeśli to fiolet, ktoś umrze. Teoria koloru w Filmie” (2009) is quoting the cameraman of Coppola's movie Ed Lachman who explained that girls' rooms were full of pastel coloured and blue items, which symbolized immaturity and childishness. At the same time it showed how the teenage sisters were perceiving boys – with innocence.

The most tragic moment in that movie shows the appearance of red, which is the warning before the suicide of all the sisters. Another interesting scene at the end is the party where it shows a strong theme of suffocation. The party took place one year after the first suicide attempt of one of the sisters, which was the moment of spreading poison in a symbolic way. During the party we can notice people wearing decorated gas mask, walking around the green water pool, located in the

central point of the garden. Green smoke in the air, green cocktails and desserts- everything seems spoiled or poisoned. As we can see, in this movie, as well as in many others, colours do play a very important role. Colours do create special atmosphere, which helps the viewer to get more into the movie and seize the feelings being portrayed by the producer (Bellantoni, 2009).

2.4.6. Colour in urban space

More than ever, colour is playing a significant role in the urban landscape. Throughout the world we can notice an increase in the use of colour as an important space-creating tool in pure architecture, as well as in art in the urban space. According to the research made for the purpose of this paper (Appendix 1) along with questionnaires from inhabitants of the neighbourhood of Lomba in Porto (Appendix 2), people do like to see colours in their urban space. Colours make them feel more happy, give them more energy, and encourage them to look more carefully at their surroundings. Obviously, colour has to be well matched to the architectural and social functions of the space.

For example, one can see a diversity of different hues in the city centre where a concentration of shops and tourist spots exist. However in the suburbs where there are houses, the areas do not offer much visual diversity for their inhabitants. The lack of colours is truly significant. According to Tomic and Maric:

“The factors that affect forming of the coloured structures in public urban space are:

- Relation of the form and the colour of the public urban space
- Natural- climatic characteristics

-Perception of the public urban space form through cultural identity of the surroundings.” (Tomic; Maric, 2011: 317)

In terms of colours in the urban space, this statement is important, because colours are strongly connected to the context in which they are used. Colour as an individual factor is not the same, as it is presented in the aspect of a surrounding. Presence of all factors may evoke new meanings and make people feel different according to their space.

3. Description of related projects

In this chapter examples of projects, which introduce colour in the public space and/ or involve society are going to be presented. At the end of this section, a summation of all of them and underlining the most important issues of projects are going to be shown. They are concentrated on these two aims: colour and society.

3.1. PARK(ing) DAY

The 'Park(ing) Day' was created by a design studio *Rebar* from San Francisco in 2005. Since then this event takes place every year on third Friday of September at many places all over the World. The main aim of this idea is to make people think about their urban landscape, to show that they have a power to do changes making these places more suitable for their users. During this day, some of parking lots are re-design into social areas. It can be a place just to stop and sit down for a cup of coffee to relax, read a book, talk with people, play some games or do exercises. Each of them has some special activities.

The Picture below (Fig. 3) shows Park(ing) Day in Munich in 2014 created by the *Green City* organization. While I was interviewing a one member of this organization - Judith Fahrentholz, in Munich on 25th of February 2015, I gathered lots of interesting news and information about the event organisation. The purpose of this institution is to increase awareness of inhabitants about the lack of the nature in urban space and ecological lifestyle. The Green City as a Park(ing) Day organizer in Munich gathered people, who wanted to join to the event by creating their own parking lots. Some of participants had a clear view of what they would like to design and others used help to Green City members. In final result the place of intervention was full of parking lots used in many different ways. Some of them contained playgrounds dedicated kids, the others DIY (do it yourself) workshops, a small

outdoor cafes or grocery shops. As Judith Fahrentholz said, usually Park(ing) Day in Munich consists of twenty participants with different design for each parking lot. (Appedix 1- *Interview with Judith Fahrentholz, a member of Green City Munchen*)

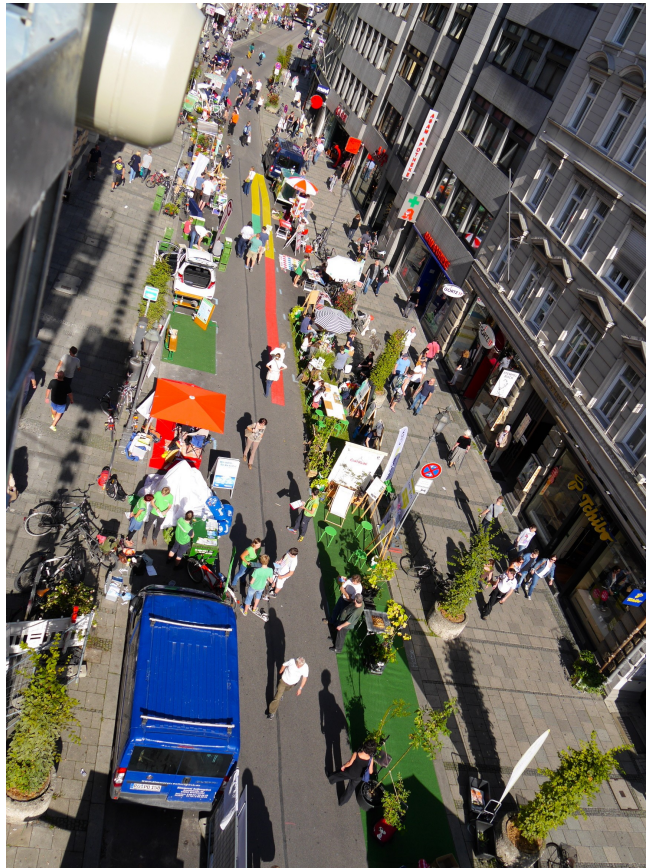


Fig. 3| *PARK(ing) DAY*| Green City| 2014| Munich

In my opinion this project is a very good example of a public space creation. Bringing colours and nature in urban landscape is an excellent idea. It contains three vital components that people need in public space: colour, nature and leisure activities. These things will make people stay there a bit longer, instead of just passing them in a rush. This is a nice example of how the simple structures may create a place where people can gather and be nicely outstanding among urban landscape. I reckon that this kind of action is very important, because it makes people feel more comfortable in the cities.

3.2. playLAND

This installation was made by young architects LIKEarchitects from Porto in July 2014 in Paredes de Coura. The installation consisted of three pieces located in different parts of Paredes, creating spaces for kids to play, as well as shade and rest areas. The materials used were beach buoys in three colours: orange, green and pink, which were fixed in three different shapes creating kinds of shelters in the public space. However some of the buoys were independent, which gave the possibility for children to play directly with them, and had created, as authors had said “a human scale lego” (LIKEarchitects website)³.



Fig. 4| playLAND| LIKEarchitects| 2014| Paredes de Coura

The beach buoys, whose original use is connected with water, change their context and became a kind of building material when placed in public spaces with the intention of re-use as a kids play area. Their lightness, bright colours and

3 <http://www.likearchitects.net/#/projects/playland/>

shininess in the sun light introduced a new atmosphere and contrast within the urban landscape which gave these objects a new meaning. All these features made people who were occupying these spaces had a new experience with the place they already know, and produce new feelings.

This installation shows how objects, taken from their usual use may fulfil the urban landscape crating new sensations and giving the experience of the place in a new way. Manipulations of the objects, that are taken out of their usual contexts, and placed in the new one, are great possibilities to stop thinking about them in a sad way. It makes people thinking about different alternatives of usage. At this point the beach buoys that have the connotations with sea, pools and beaches and we know how to use them in those cases. Apparently they appear in the urban landscape. At the first sight this view may look unfamiliar, but adopting it to these new circumstances is quite easy. What is more, as we can see in this project, they fit in there, and they are fixed together in the construction have a new meaning.

This project also shows, how colourful the object from outside of the familiar use makes people curious about it, and how provoke a willingness to be a part of it and play with it. These kinds of interventions are good for children, because they make them think about the objects in the wider scope, which may develop their brains. But it gives also some benefits for adults that use to assign specific objects to the specific situations and places. By looking at this installation we can see, that objects might be used in many different contexts and at different places.

3.3. Boy with a Kite

This mural painting was made by artists from Netherlands, Haas&Hahn (Jeroen Koolhaas and Dre Urhahn) in 2007 in Vila Cruzeiro in Rio de Janeiro as the first trial in putting colours in this very messy and monochromatic place. Painting the

Favela in Vila Cruzeiro is an important project, because it came up spontaneously, with the need of seeing some sources of colours in this rather grey and dull place.



Fig. 5| *Boy with a Kite* | Haas&Hahn | 2007 | Rio de Janeiro

During the Ted Talks “How painting can transform communities” (2014)⁴ artists are describing their work in favelas. While Haas&Hahn were visiting Rio de Janeiro, watching favelas was a very important experience for them. Poverty and conflicts between the police and drug gangs with the connection of monochromatic surrounding were occupying people lives. Looking at this houses area brought very sad feelings. Everything was unfinished; left without a plaster and paint. The artists started to think how this space could look in colours. They talked to inhabitants and asked about their views about this area. Thankfully everyone really enjoyed that.

At the beginning the artists decided to try with a smaller space and check the locals’ reaction. They created few designs which had been consulted with

inhabitants and asked them to choose their favourite one. The project came into

4 Available at: http://www.ted.com/talks/haas_hahn_how_painting_can_transform_communities?language=en

being on three houses and showed a kid with a kite on the blue background. While their finishing the first step of painting, which was the background, they were already satisfied with the result and asked people what they think about it. The answer was much unexpected. People, who were living in these houses, did not like it. They were saying that this is blue, the same blue as a police station and custody, therefore they do not want to live in a building which looks like that (scary) and others inhabitants did not accepted at all. Keeping in mind that opinion, they started to paint a kid to make the image completed. Due to the surface was too small, there was no space for a kite, so they left the kite for the imagination of the inhabitants, but then some kids started to ask, where the kite is. They were not willing to use their imaginations, they wanted to see it ready, therefore the artists decided to add a kite up the hill on the other building.

That process showed a cooperation between the artists and the community. The very important thing about this project was making the space mainly for inhabitants, not for the artists. The result of the work was unexpectedly surprising. It was loved not only by inhabitants but also by people from outside. Haas&Hahn said, that many magazines and local newspapers published the articles about this action, even The Guardian wrote about that, saying :”Notorious- slum becomes an open- air gallery” (Haas&Hahn, Ted Talks, “How painting can transform communities”, 2014).

3.4. Favela Painting

Painting the Favela in Praça Cantão is a second trial of adding colours to the area of favela. After the beginning of this process in Vila Cruzeiro, artists Haas&Hahn decided to try making an art work in a bit larger scale than the first one. They

designed the way of painting and showed it to the inhabitants of this place, who really liked it. In Ted Talks “How painting can transform communities” (2014)⁵ Haas&Hahn shared details of the project with the audience. All paintings consisted of 34 houses which made 7000 square meters in total. In order to make the artwork real, they chose 25 young locals and trained them how to paint. Two inhabitants of Vila Cruzeiro, who worked in previous painting in their favela, had helped youngsters filled the space with a lot of colours giving them a new look that become a landmark of favelas in Rio. Their aim was not only to make this space more beautiful, but also to create a dialogue between the surroundings and to make people work together, to build a stronger community. In the video from Ted Talks ‘How painting can transform communities” they said, that they are doing it, to make the ‘neighbourhoods look more beautiful and ask for attention in positive way’. Dre Urhahn added also, that this project ‘has the potential of working as a catalyst in the processes of social renewal and change” which was the right (Haas&Hahn, Ted Talks, 2014).



Fig. 6| *Favela Painting*| Haas&Hahn| 2010| Rio de Janeiro

The output of this project was unexpectedly powerful and worldwide. People started looking at this place not only as a place of poverty, drug traffic and conflicts

⁵ Available at: http://www.ted.com/talks/haas_hahn_how_painting_can_transform_communities?language=en

with police, but also as a place full of beauty of colours, and strong, local community. This image became famous in all over the world and a perfect example of work difficulties with communities and how this simple gesture like adding colours into the space can improve the comfort of living there.

This project, as well as, the other things made by Haas&Hahn is very important. Their work showed that sometimes things seem to be ‘ridiculous’ at the first sight but with determination and dedication, can be possible. Even if working in this kind of environments is dangerous, difficult and needs a lot of time. These difficulties appeared only because of the communication with people, but also in terms of finances, which are not easy to find. It showed also, that colours have a big meaning for people. It influences a lot not only for the inhabitants but also for people from the outside, which under the influence of colours, started to look at this place differently.

Project – *Favela Painting* is important for me, because it consists of the two components which interesting to me a lot when I work at public space. These are: introducing a colour and working with society. During the process of creating the project, society which was involved in it, had a great possibility to know each other and to create connections and relationships. This part is important and condition how the space is going to work in the future. The second part is the end of the project – it is a visual effect on the surrounding and inhabitants and the way how it i can be used. These two parts are strongly connected and depend on each other (Haas&Hahn, Ted Talks, “How painting can transform communities”, 2014).

3.5. Green Your Lunch

The main organisation of this event was Beirut Green Project, which invited a group of young artists and designers, called Dizahyners, and took place within the

Festival on Geitawi, Beirut in 2013. The main goal of that was to gather people and paint with them benches in the park. Every participant had a possibility to choose the bench which likes the most and paint how he likes. After the process of painting, people were invited to have a lunch party and enjoy the space which was created by them.

For Dizahyners these kind of interventions are very typical. Their main goal is to create an initiative which will “make Beirut brighter and more beautiful through the colour” (Facebook dihzahyners). They are working mainly with colourful paints painting murals, stairs or different parts of urban landscape. They believe that thanks to these kinds of interventions Beirut looks nicer and inhabitants feel better in there. The important part of their work is that many times they invite people from the neighbourhood to work with them.



Fig. 7 | *Green Your Lunch* | Dizahyners | 2013 | Beirut

“Green your Lunch Break” is a strong social project. It connects inhabitants from some specific area, giving them the possibility to create something in the way, they want to. Thanks to this they can feel in the space more comfortable and take more care of it. I think this is a vital component to build a strong connection between the people in the communities and to make them more aware of their influence on the environment.

3.6. Push Porto

Push Porto was an Urban Art and Illustration Festival, which first edition took place from the 13th to the 21st of September 2014 in Porto. The organisation of this event is the artistic working group from Porto called Circus. In the interview André Carvalho, who is one of the Circus artists, said that this festival is a great possibility to show local artists, who are very talented, but do not have possibilities to show their work in Porto.⁶

One of the main purposes of the festival is to show to inhabitants what the street art is, and make them paying a bigger attention on the culture and art that surrounds them. The other thing is to educate them about the difference between the street art and city devastation. For some people, mainly for the older generation, it is almost impossible to distinguish. During the festival time, creative workshops, lectures and shows took place. That was also a nice possibility to gather people who shared the same interests in this field (indiegogo website, Festival Push Porto).

⁶ Available at: <https://www.indiegogo.com/projects/festival-push-porto#/story>



Fig. 8| Vidame and Look the Wird| 2014| Porto

These kinds of interventions are important in every city. This is a great opportunity to create network and make contact within inhabitants and give them possibility to see some street art at the same time. Nowadays many people neglect a cultural life. They do not have time to go to the cinema, theatre or museum. Hectic and high speed frenzy lifestyle can be really overwhelming and in this case street art is a good chance for them to stay in touch with art. Events like these create an open air museum with the free access for all of the inhabitants. Even if this kind of event does not involve people directly, it gives them the opportunity to observe the process of painting and encourage them to be more curious about surrounding in which they are constantly live. I believe that after this experience people will be more conscious about their environment and more aware of the meaning of art.

3.7. Ogród Wilda (Wilda Garden)

Ogród Wilda (Wilda Garden) is an action organised by Generator Malta organisation in Poznań, in 2014. Generator Malta is a social organization, which was created by Malta Festival Poznań (which is the International Theatre Festival Malta, and is an annual event since the 1991) and aimed to create a stronger connections in the local communities in Poznań. The aim of this intervention was to use some fallow lands in the city to create a place where inhabitants could spend their free time and do some activities together. Thanks to the process of creating it and then, gathering there people from that area, created a stronger community.



Fig. 9,10| *Ogród Wilda*| Generator Malta| 2014| Poznań

During my conversation with Marta Adamska⁷, a landscape architect, who was an intern in this action she explained to me the process of creating this place, which

⁷ Meeting with Marta Adamska took place on 20th of February in Poznań in order to gather information about the project *Ogród Wilda* in which she was an intern

was very complex. At the beginning it was concentrated on talks with inhabitants what they would like to have and how they want to see this space. The next step was a try to achieve their goals. The important thing is that inhabitants of this place were the main creators and took an active part along all the process. Thanks to this they had an opportunity to know neighbours and create a stronger relationship in their local community. The process of creating was not the end of it. After that, when the space was ready, a lot of activities took place in there. People have been gathering together to play games, have a barbecue, listen to the concerts of local bands or sing Christmas carols next to Christmas tree. The important sector of this process was also the fact, that materials which were used in the space were simple things, which do not cost a lot and are rather recycled.

This project is a strong idea in terms of community, humans' interactions and reusing things in order to create something. As Marta Adamska said, the fact that the place appeared thanks to people, makes them feel more connected to it and surely, taking care of this, what they created. This project was not just a one year experiment- it has had its continuation in this year (2015) as well.

3.8. Analysis of related projects

Looking at these examples, we can notice, that nowadays people see more frequent the importance of creating things/ objects/ spaces not only for themselves. The role of participants can be very different. In *Push Porto* festival, people are mainly observers of all the processes of creating and do not have much influence on what is going to be made. In *Favela painting*, they are a part of the process, but more concentrated on work itself, than in the creative part. Events like *Green Your Lunch* or *Ogród Wilda*, invite participants directly to create and produce. Different role of social context we can see in the project for *PARK(ing) DAY* and *playLAND*,

which do not invite people to participate in the process of producing, but create the spaces, for people to play with and spend their time in there. Obviously, all of these roles are somehow important, and rise the awareness in people' minds, that they are a part of their environment, and their presence has an influence on it.

The second important issue is changing the surrounding. All of these projects show a process of introducing some new elements or colours in urban spaces. In projects *PARK(ing) DAY* and *Ogród Wilda* there are colours connected to the nature which in the cities we can notice lack of, or just colourful object for people to interact with, like playLAND. All these examples show that inhabitants of cities need colours, nature, art and some social events.

It should be kept in mind, that making any kind of intervention uses colours in public space, needs a good research about the connotations of this colour in terms of religion and culture. Culture not only in a global sense, but also in a context of the history and experience of people, who are living in the neighbourhood of the place of intervention. Great example of this, is *Favela Painting*, where inhabitants seeing blue had connected it to the police and prison which did not evoke positive feelings in them.

Simple conclusion of this chapter is that there are two ways of making an intervention in the public space. One has more aesthetic values and it does not need much research in social level. The other one is one, which is based on the social context. It is made with and for people. In this kind of intervention contact with participants should be the most important part of the process.

4. Objective and methodology

This project is a working process with a community from the neighbourhood of Lomba in Porto. The crucial aim of it is to improve the strength of community there and to raise their sensitivity for colours. It is also important to show that colours are not only about beauty and aesthetics, but also influence ones mood and body and can provoke a more careful view of ones surroundings.

The first step of the project was to gain the trust of the inhabitants of Lomba and create a relationship with them. The following parts were focused on the cooperation with members of community, discussions about the neighbourhood and creating a plan for the final intervention. In order to introduce participants to the theme, discussions about colour were made.

The objective was to create a project which would help find answers to my research questions. This project was made together with the inhabitants of Lomba, and was based on adding colours to their surroundings. It is a bottom-up project, which means it is process driven. The process and its impact on people is more important than the final outcome.

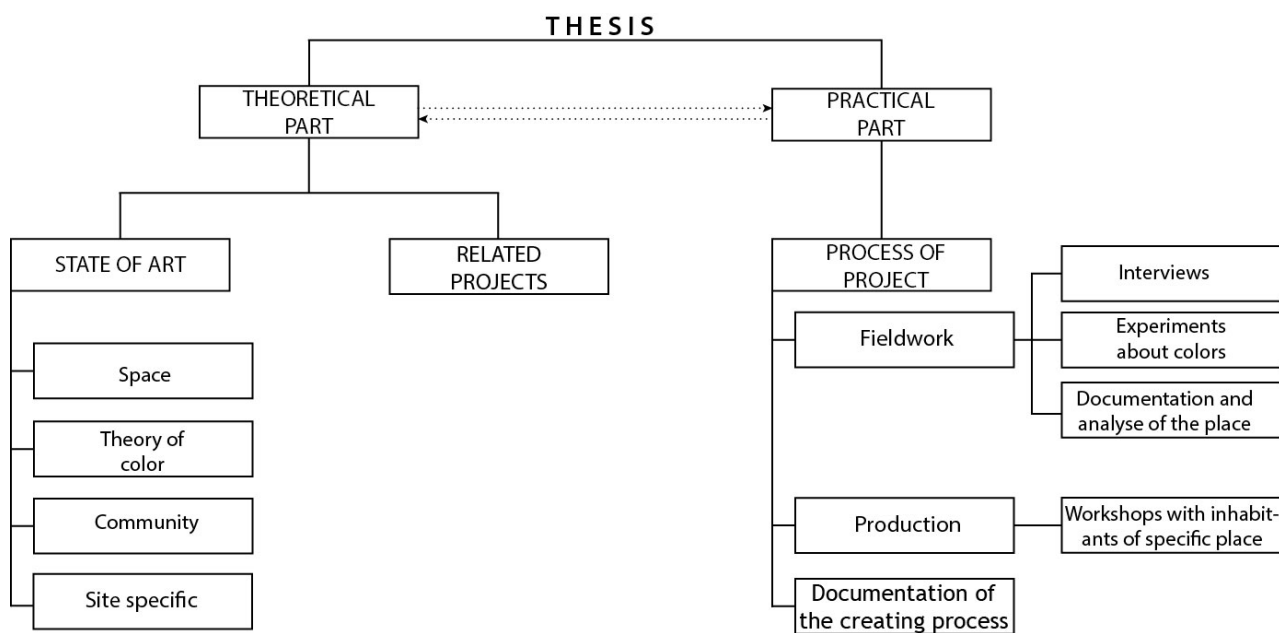


Table 3 | Methodological scheme

Methodological part of this thesis is divided in two parts, which are strongly connected to each other: theoretical, and practical one.

In the theoretical part is a research of literature which talks about the issues that are the base of this thesis (social space, private space, public space, theory of colours, site specific and community). This was made in order to find out what they are and to better understand:

- What is the space? how does it depend on and is changed by the people which are present there?
- What is the connection between people and public space? Is it important for them? How sharing a common space helps build relationship.
- How do people perceive colours? How colours influence them, especially in the context of seeing them in the urban space.
- How can a working process with the community change it and improve the strength of the relationships between people who are sharing the same space and are daily struggling with similar issues (in terms of the space which they share).

The research also includes projects which have been made in the past or still exist and are concentrated on the issues of community, colour and public space.

The practical part is the process of creating the project and using knowledge which had been gained during the survey in literature. This part is separated into three sections, which are:

- Fieldwork, which consist of interviews, experiments about colours and visits to the place;
- Production, which is the key moment of this project. This contains workshops which were made with the inhabitants of the neighbourhood of Lomba in order to create a clear idea for the project;
- Documentation of the creative process, which includes pictures and materials from the workshops and documentation of the final work.

One of the main tools for this project was frequent visits and conversations with inhabitants. Conversations can be divided into two main levels. The first ones aimed to create new relationships with people. Small talks while having a coffee, getting to know inhabitants and letting them get to know me. The second ones had been more connected to the project. They were explaining my project and researching about their feelings to colours and their neighbourhood. In order to get some more specific information about some projects which had been already made, I conducted an interview with Judith Fahrentholz, a member of Green City Munich, and had a talk with landscape architect Marta Adamska. Also, I have conducted short interviews about general feelings of colour with inhabitants of different cities. All of the processes of the project, as well as the final result have been documented in photographs.

Because I am foreigner in Porto and my knowledge of Portuguese may not be enough to understand participants of workshops, I am going to use translators and ask friends who are Portuguese to go with me to help in detailed conversations with people.

At the beginning of the project I had intended to include a set of workshops with inhabitants of Lomba. These workshops had in their purpose to introduce a topic of colours in the public space as well as a brainstorm about the ideas of the possible ways of introducing colours into the space. While the process was developing, the main scheme of the project was changed and workshops were replaced with conversations with, and the proposals of, single inhabitants.

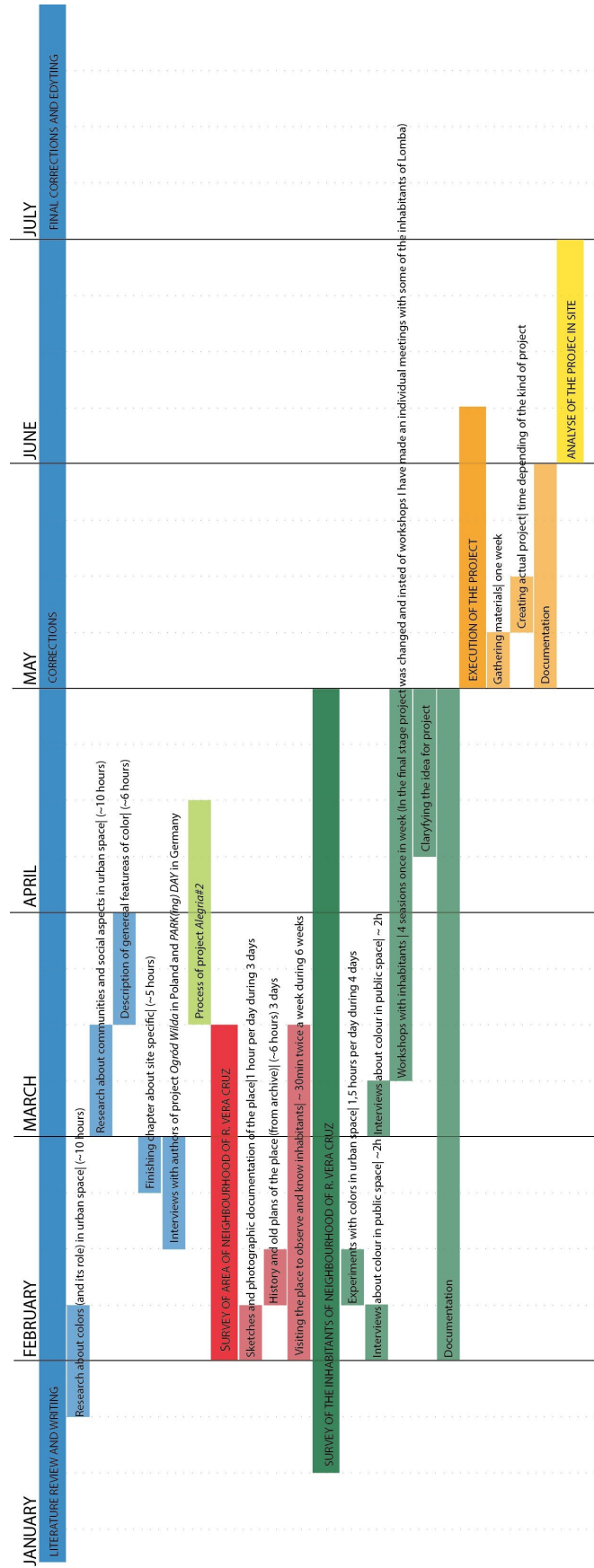


Table 4 | Schedule of work

5. Project

5.1. Context - Social housing in Porto

Social housing in Porto is an issue which people have been struggling with for many years. In the second part of the 19th century, a big increase in poverty has been noticed in Porto, especially in the case of living conditions. With the Industrial Revolution, development increased significantly in this area. For this reason, people from the countryside started to come to the city in order to find employment. This created a demand in the development of transportation such as buses and railroads. Fátima Loureiro de Matos in her article “Os bairros sociais no espaço urbano do Porto: 1901- 1956” said that in 1864, the number of inhabitants in Porto was 90,391, while in 1890 it increased by around 64%, which amounts to 200,000 inhabitants (Matos, 1994). When we compare these numbers, one can notice how great the difference. It means also that a large amount of people came to Porto and settled mainly in the area of the old town like Ribeira, Sé, Vitoria and Santo Ildefonso (Matos, 1994). Because of the large density of inhabitants in that area, living conditions became very hard. People who were living there did not pay much attention to basic issues such as maintenance and hygiene. This caused the spread of illnesses. One example of this is the case of the bubonic plague. It started at the beginning of August in 1899 and ended in January 1900. At the beginning, the bubonic plague only hit the working class. Then it spread to the other inhabitants of Porto (Ana Cristina Pereira, Público online, 2010).

In Porto, one can distinguish two different kinds of social housing. The first type are the houses in the area of Ribeira and Sé, which were mostly occupied by the migrant workers who came to Porto in order to search for work. The houses in which they lived were old and traditional buildings which were overpopulated. As Fátima Loureiro de Matos called them “the real human hives”. These houses usually had

three or four floors and have been characterized by picturesque, but at the same time neglected surroundings aligned by narrow streets (Matos, 1994).

The second type of houses is called “ilhas”. They were formed due to the increase in the economic system in the area. It means that when new factories were built, vast amount of workers were needed. These workers in turn needed a place to live. To compensate, the owners of the factories created rows of small buildings right in their backyards so to lodge these workers in need. These lines of small houses measured approximately five and a half meters (5,5m) wide each. Some could even reach one hundred meters (100 m). This was the place in which the labourers lived. These buildings were constructed of just only one floor. The main entrance opened to a common corridor which lead to the narrow street.

Ana Cristiana Pereira, mentioned in the *Público*, that:

“According to Inquérito Geral as Ilhas, in the centre of Porto in 1939, there were about an 40 thousand people living in almost 14 thousand ilhas.” (Ana Cristina Pereira, *Público* online, 2010).

As it became over populated, the authorities of Porto wanted to change the situation, As such, they started to search for a solution which would aid in addressing the problem of unsafe, unhealthy and plain bad living conditions for the inhabitants. One of the first idea to fight the poverty was “Plano de Melhoramentos” in years 1956-1966, which was the plan of expansion of the city. The President at this time, Nuno Pinheiro Torres, constructed 1674 social housing to accommodate the people (Ana Cristina Pereira, *Público* online, 2010).

After the revolution on the 25th of April, 1974 an organization emerged named Serviço de Apoio Ambulatório Local (SAAL). The aim of this organization was to have open discussions with the inhabitants of social housing and find out about their needs so to be able to build some suitable places where they could live. Unfortunately,

after two years this organization disintegrated (Ana Cristina Pereira, Público online, 2010).

Nowadays “ilhas” are divided in two different parts. One part is occupied by people who do not work, and live therefore in very bad economic conditions. This part can be quite dangerous and depressing. The other part has been renovated, the people who live there take care of the place and therefore enjoy living in the area. “Ilhas” in that district were left to become old and decrepited. For this reason, as a part of the SAAL program, authorities wanted to refurbish them. Before any plan, the inhabitants were asked about their needs. Their answer came as a surprise: While they wanted their places renovated or rebuilt, they also truly enjoyed living in their small places. Therefore, they asked to have the new constructions just like the old ones so they could look exactly like the “ilhas” which they were used to.” It was built exactly as they asked. And at the end of the new construction, the inhabitants were very grateful, and said that their new places looked just like a “palace”.

Observing life in the social housing area, one can see that the way the inhabitants behave is very common. There, we see some people who are living from illegal transactions. It makes the area very violent. None the less, many people still enjoy living in this area because they like it. Their various reasons for their likeness to this dangerous and unsafe community were: because of old family memories, practicality, habits and the likes. Communities from these areas should therefore be more integrated with the rest of the society to improve the neighbourhood.

5.2. Experiments with colours

In his book “Art and Visual Perception. Psychology of the Creative Eye” (1974), Arnheim shows an experiment which aims to find out the connotations people have to specific colours. This experiment is about matching the three basic colours (blue, yellow and red) with basic shapes (circle, triangle and rectangular).

Each shape and each colour may be used only once. The most common combinations were: the colour blue, seen as a circle. The colour yellow seen as a triangle, and the colour red seen as a rectangle. An explanation of this result is as followed: The rectangular shape, because of its four angles, is seen as the most aggressive shape. The circle, being the most spherical shape, reminds the colour blue. While the triangle, seen as a pyramid, matches with the colour yellow (Arnheim, 1974).



Fig.11 | Experiments with colours

In my own research about this topic, my results were completely different than those described by Arnheim (1974). Around forty participants took part in my experiment and I found no matching outcome to my experiment. While the combinations of colour were used equally, participants were asked for the reason in their choice for a specific set of colours. My observations were as such: For people in the nautical sports such as surfers, the circular shape was red like a sunset. The triangular shape was seen as yellow like the sand, while the rectangular shape was

seen blue like water.

In the other cases people seemed to connect the coloured figures with some symbols from their own culture, some emblem in their life or attributed to their daily experiences. From these observations, one can notice how big influence on point of view the uniqueness of each way of living can have.

The second experiment shows which colours evoke positive feelings and which one evoke negative feelings. Colours, which were taken into account in this test were: red, yellow, blue, green, black and white. The result of this trial shows that: in general, bright colours make people feel more positive. The one colour, which participants felt most positive about was the colour green. Then came the colour white, then the colour yellow, and then the colour blue, and finally the colours red and black. The colour red was marked as the most controversial colour. Half of the people surveyed attributed it to be a pleasing colour, while the other half disagreed with this idea. Whereas, black was chosen as the most negative among all colours.

Testing with colours is an important part of the research process. Testing shows how greatly the perception of colour is influenced by daily life, culture, profession and the likes. Testing also shows that reaction to colour is a very personal matter, quite different from person to person and even from one culture to another.

5.3. Project Alegria#2

Praça da Alegria is a square in Porto, which is mainly used by inhabitants of this area. This place therefore gives an impression of privacy and looks like an “outdoor living-room” to the outside observers and visitors.

For the purpose of my experiment about feelings and privacy in the public space, I started the Project Alegria#2. This is an experiment about feelings and privacy in the public space. Started in 2014, I made the project Alegria which concept underlined

private characters in the public square while adding some colours to this square. The first trial was made one night, and it did not even last until the next morning. I realized therefore that people from that area did not like outside intervention in “their” square. In 2015, one year later, I decided to repeat this experiment using a different approach.

My experiment consisted of two main steps. The first step was to carry out a survey establishing the willingness of the inhabitants of the surroundings. Depending on what emerged from the first stage of this project, the second stage could be completed as planned or changed according to the inhabitants' suggestions.

The project intended to underline the “private” character of the space, and to introduce colours into it (Fig. 12). This modification aimed to make this space livelier by attracting people's attention and unconsciously making them stop to observe their surroundings.

Concept- underline *private character* of the space and make it more lively in the visual way thanks to adding some colors.

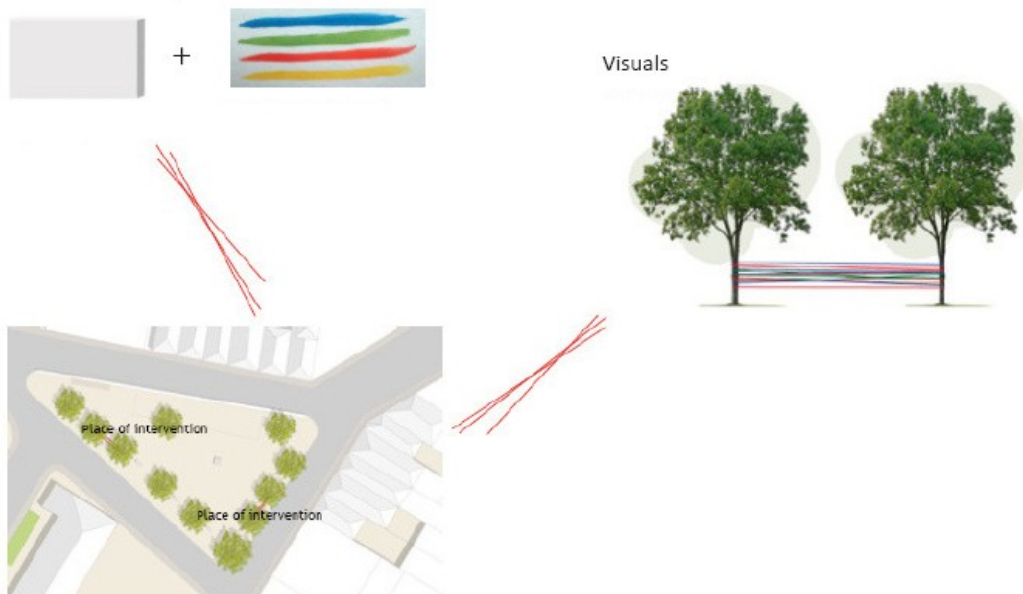


Fig. 12| Project *Alegria#2*

In order to introduce the project to inhabitants, the poster (Fig.13) was placed in a local coffee shop next to the targeted area, and explained the project in its entirety. Visitors of the coffee shop were to check mark the poster according to their like or dislike for the proposed project. After one month of surveys, the project was made. In the beginning, children enjoyed playing with it the colourful strings and passers-by stopped briefly to take a curious look.

At this point of time, the project lasted until the evening. Thereafter, one of the inhabitants decided to take it down. When asked the reason why, the answer was that it did not feel comfortable for the inhabitants in the neighbourhood because they could not cross the square in the parts where the project was being done.

This situation shows, that even after the project was presented and accepted by the inhabitants, they had themselves decided to take the project down themselves after being on the site for just one day.



Fig. 14| Project Alegria#2



Fig. 15| Project Alegria#2

5.4. Description of the final project – rePLACE with colour

This project is a bottom-up project. It is a process driven, and the whole process and its impact on people is what matters the most. The crucial issues for the project are colour and community. The place of the intervention is the neighbourhood of Lomba, which is located in the suburbs of Porto. I have chosen this place because of its location and the interaction within the community and the neighbours.



Fig. 16| Rua da Lomba, Bonfim, Porto

The neighbourhood of Lomba is surrounded by two important streets: Rua de Heroísmo and Rua Pinto Bessa, which delineate the district. For this reason, Lomba is not frequently visited by people who do not live there. As one visits Lomba, one gets the impression that all the inhabitants know each other and get along well together. Because of this, someone who is just passing by or just visiting may feel like a *stranger*. For this project, an established community with a good rapport and

understanding was needed. Therefore, the Lomba community was the perfect one, as the feeling of good rapport and understanding was felt right away within the inhabitants.

This neighbourhood is a very mixed one. Some houses have been renovated and others have been left in decrepit. The population varies as well from younger to very old people. Many of the inhabitants living in Lomba are struggling with economic problems. This area consists mostly of “ilhas”, which tell us that in the past it was strictly occupied by factory workers. Nowadays some of the “ilhas” are still in use, while some are too destroyed to be inhabited.



Fig. 17| Area of intervention

As a foreigner in Porto, I feel even more like a foreigner when I am in the Lomba area due to the fact that the community is so tightly knitted. I have decided therefore to make a trial to become a part of the Lomba community. Because I am a foreigner people became very curious about me, asking me various questions regarding my culture and the reason of my presence in the community. They sometimes had difficulties in discussing with me in their language, but they managed to speak slower or also with gesture so to make it possible for us to understand each other. Not being fluent in their language did not stop us from interacting with each other. It even proved itself fruitful as I was able to learn much about this community.

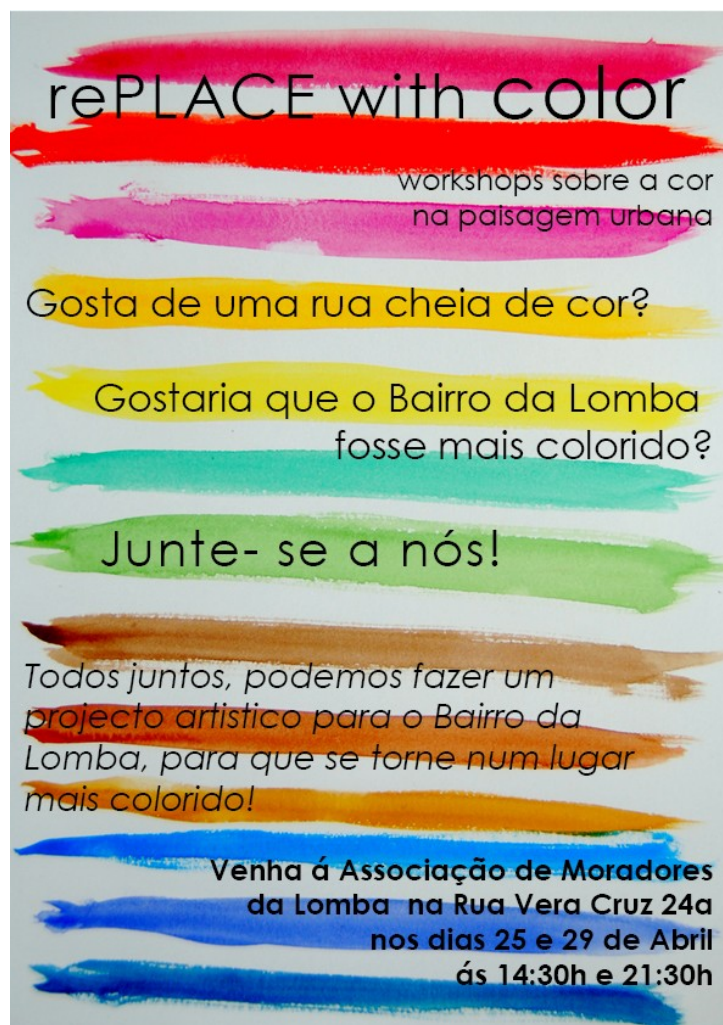


Fig. 18| Poster informing about the workshops

The language barrier which could have been a difficulty for communicating, proved itself helpful, as we learned from the exchange with each other. I found the people of Lomba very friendly and also very eager to help. At the beginning of this project I used a help of a Portuguese translator in order to easily communicate with the people. After a while, I realized that the process of communication was not only about fluently speaking a language but rather being able to make oneself understood while clearing out all misunderstandings.



Fig. 19| *Association of Inhabitants of Lomba*

Upon starting this project, I took five months during which I frequently visited the “Association of Inhabitants of Lomba”. This allowed me to create a relationship with the people, to present them with the idea of my project and work along with them on this same project.

I encountered many mishaps and misunderstandings throughout the basic stage of this project. The main trouble was gathering people together for conducting

workshops. Since workshops were the main part of my project proposal, it proved to be very difficult a start. I started by using posters to invite people of the community to take part in the workshops. I placed posters of invitation in various places like in the “Association of Inhabitants of Lomba”, as well as in grocery stores and coffee shops of this district (Fig. 18) so to inform the people about my workshops (Appendix 4).

The first step consisted in conversations with participants about their neighbourhood. The second step was presentation of the issue of colours in public spaces, the role of colour in the public space and its influence on people. The final part of the workshops was to find an idea for an artistic intervention, which would introduce colours into the surroundings, and finally to create this project together with the people of the community. My ideas did not go as originally planned.

Instead of having a set of workshops, I spontaneously started conversations with people who I met in the Association and presented them with questionnaires about their neighbourhood (Appendix 2). I discussed my project and we started making some colour experiments together (Fig. 20). These actions gave a completely different direction to my project and allowed it to run a new course. It also carried itself freely while showing me other possible options to carry it out. During my conversations with the inhabitants of Lomba, some people volunteered to participate in the project and asked about adding some colours on the walls of their houses themselves.



Fig. 20| Experiments with colours

Participants in my project were daily visitors of the “Association of Inhabitants of Lomba”. Interacting with them consisted the main part of this project. From the large group of participants, I found three people who became strongly attached to my project: Henrique, Mr. Ricardo and Mrs. Maria Jose. I created this part of my project on the houses of these three home owners and participants. I made different colourful designs that matched the specific houses, then I presented them to these three home owners. After discussions, they chose a design of their liking, then I proceeded on painting one outside wall of their house with their chosen design.

Before painting the wall, the owners were asked to sign an authorisation allowing me to do this project. I had to present this signed document to the authorities of Lomba (Appendix 5) showing the permission of the home owners to me. With the help of my questionnaires (Appendix 2), I gathered that the inhabitants of Lomba wanted to have more visitors in their neighbourhood. In order to encourage

passers-by to visit this place, I proposed to paint the pavement in something colourful. The sketches showed colourful lines connecting the hidden part of the district to the main street part of it.

All the shapes that were chosen for painting the walls consisted of geometrical designs in different colours. These geometrical shapes and bright colours came directly from me. They are a reflection of myself and do represent my personal project. The specific arrangements and combinations of colours reflect the inhabitants of each particular house that was chosen for this project. Besides, each design was made specifically for each house. Each image was connected to the surrounding area through each detail, and the finished walls showed exactly the preferences of each home owner.



Fig. 21 | Plan with locations of chosen houses

These connections and reflections give these painted walls a strong “site specific” character. The paintings are connected not only to the place as a site, but also to the community of Lomba, which took an important part in the overall project.

I am very grateful to the inhabitants of Lomba. Through their help, I was able to acquire much knowledge about their surroundings, and also gather important information about their feelings regarding colours in general.

1

Part of the Heroismo street

The goal of painting the Heroismo Street was to add bright colours to the street so to encourage passers-by in coming into the neighbourhood of Lomba and discover this part of the city. Colourful lines on the road are the link of this hidden neighbourhood to the Heroismo Street. Besides, lively colours do make the entrance to this neighbourhood brighter and more welcoming. For this part of my project, I created a few proposals shown in Appendix 6.



Fig. 22 | Painting for the Heroismo street, Porto

Because of difficulties encountered in painting these proposed pavement, it was not done. Various paints used for painting the house walls were not suitable for painting the streets. This particular street was made of small cobblestones, set unevenly on the pavement, which made it impossible to paint. I started making experiments with self-adhesive PCV foil, which was not successful because of the sand, the uneven surface and the non-adhering glue. The best solution for painting this pavement was to find a special paint used for the dividing lines for the roads. This kind of paint proved to be very expensive and needed special equipment for using it. For this matter, I was not able to make this part of the project.

2

House of Mr. Ricardo

Mr. Ricardo is the president of the “Association of Inhabitants of Lomba”. He was very helpful to me throughout the whole duration of my project. He helped me greatly in interacting with the authorities of the city. This facilitated the permits for painting the walls, as well as the discussion process with the inhabitants of Lomba. Thanks to Mr. Ricardo, after presenting my project proposal (Appendix 10) to the authorities of Lomba, they offered me paint and all the materials necessary for painting. Mr. Ricardo was also the first homeowner who liked the idea of introducing colours to Lomba. This is the reason why he gave his permission to include his house in this particular project.



Fig. 23 | Mr. Ricardo

Nome e idade: Ricardo Sousa Costa 71

Morada: Rua Vitor Cruz, 1 A 2º andar

Profissão: Benfiteiro - Reformado

Há quantos anos está morar aqui, no Bairro da Lomba? 21 anos

Gosta de ver as cores no espaço público? Porquê? Porque dá vida ao Bairro quando ele está cinzento

Porquê você queria ter a pintura na parede de sua casa? Porque dá vida a casa e a rua

Fig. 24 | Questionnaire

For the execution of the painting of Mr. Ricardo's house, I created various combinations of designs (Appendix 7). All of these designs show greens and yellow colours, which associate to the natural scene at the corner of the building. Simple and linear shapes going throughout the whole building somehow show the reflection of sunlight through nature. These colours make the building more lively and catchy, which make this place more interesting. I had proposed all of the designs to Mr. Ricardo, who in turn chose one particular of his preference (Fig. 26).



Fig. 25 | House of Mr. Ricardo, Vera Cruz Street, Porto

Looking at the figure above, (Fig. 25) one can see the building before it was painted. There, we can notice how plain and uninteresting it looks. After I added some warm colours to it (Fig. 26), its perception changed for the better. The use of colours alongside the plants suddenly made the building more connected to its surroundings as the building's wall became more expressive.

During the process of painting the houses in Lomba, the inhabitants kept coming up to interact with me, questioning me to find out more, while commenting on the walls with me. Some of them even came up to offer their help to me. They volunteered in helping me paint, and even brought their own brushes and containers.



Fig. 26| Painted house of Mr. Ricardo, Vera Cruz Street, Porto

When I finished painting the house of Mr. Ricardo, the neighbours openly discussed their liking to it. They even went as far as asking me to continue painting more than one wall of their house. Since my original project did not include painting more than one house wall, their offer was not taken into account. My project was completed as planned.



Fig. 27| Process of painting Mr. Ricardo's house

3

House of Mrs. Maria Jose

I have met Mrs. Maria Jose at the “Association of Inhabitants of Lomba” while I was talking with Henrique, another participant in this project. After having seen the colourful shapes and designs on Henrique’s house, she asked me directly if it would be possible for her to be included in this project. Together with her, I visited her house, evaluated it, then decided to include her house in this project.



Fig. 28 | Mrs. Maria Jose

Nome e idade: Maria Jose de Silva Blauquet 57

Morada: Feira da Lomba 36

Profissão: Doméstica

Há quantos anos está morar aqui, no Bairro da Lomba? 30

Gosta de ver as cores no espaço público? Porquê? Sim. Fica divertido

Porquê você queria ter a pintura na parede de sua casa?

Porque as cores são bonitas fica bem

Fig. 29 | Questionnaire

For the house of Maria Jose, I presented her with two design proposals. The first design was more figurative, using patterns from “azulejos”. The second design was a more geometrical one (Appendix 8). My inspiration came from seeing the

shadows on the wall made by the window overhang. The overhangs' triangular shape was the starting point for the other triangles that continued down to the bottom part of the building (Fig. 31).



Fig. 30| House of Mrs. Maria Jose, Travessa do Lomba, Porto



Fig. 31| Painting for house of Mrs. Maria Jose, Travessa do Lomba, Porto

During my interaction with Mrs. Maria Jose, communication appeared to be a problem. Soon after asking her for her signature for the release of an authorisation to the authorities, she showed great surprise that I was going to be painting her house. She stated that she liked the pattern shown to her but was unsure that her husband would agree to it. Besides, she mentioned that she was going to refurbish her house in a few months, and that painting her house in bright colours for my project at this time, might make it more difficult for her to cover it up with white paint. Therefore, her house remained in my project, but did not get painted.

This example shows that communication has its own complex nature. It is very easy to be misunderstood due to miscommunication not only from the point of language barriers, but also from lack of covering all the grounds necessary to present a project to its participants. Being aware of communicating properly and clearly can truly help in working with people from various background and different places. When one is aware and try to adapt to these various conditions, it makes communication easier.

4

House of Henrique

Henrique was the first and the most involved participant of this project. I have met him many times to discuss the issue of colour in Lomba. Together we tried to find a proper pattern for a wall of his house. He tried to give me examples of what he wanted me to create for his house.



Fig. 32| Henrique's house

Nome e idade: Henrique 49

Morada: Rua da Lomba nº 67 Casa 5

Profissão: Motorista

Há quantos anos está morar aqui, no Bairro da Lomba? 49

Gosta de ver as cores no espaço público? Porquê? Gosto porque a cor da minha vida são as cores vibrantes.

Porquê você queria ter a pintura na parede de sua casa? Da minha alegria no local, é uma maneira de alegrar o teu trabalho.

Fig. 33| Questionnaire

The first idea was from the game “Noughts and Crosses” (Jogo do Galo). He presented me with a small drawing, shown in the figure below (Fig. 34).

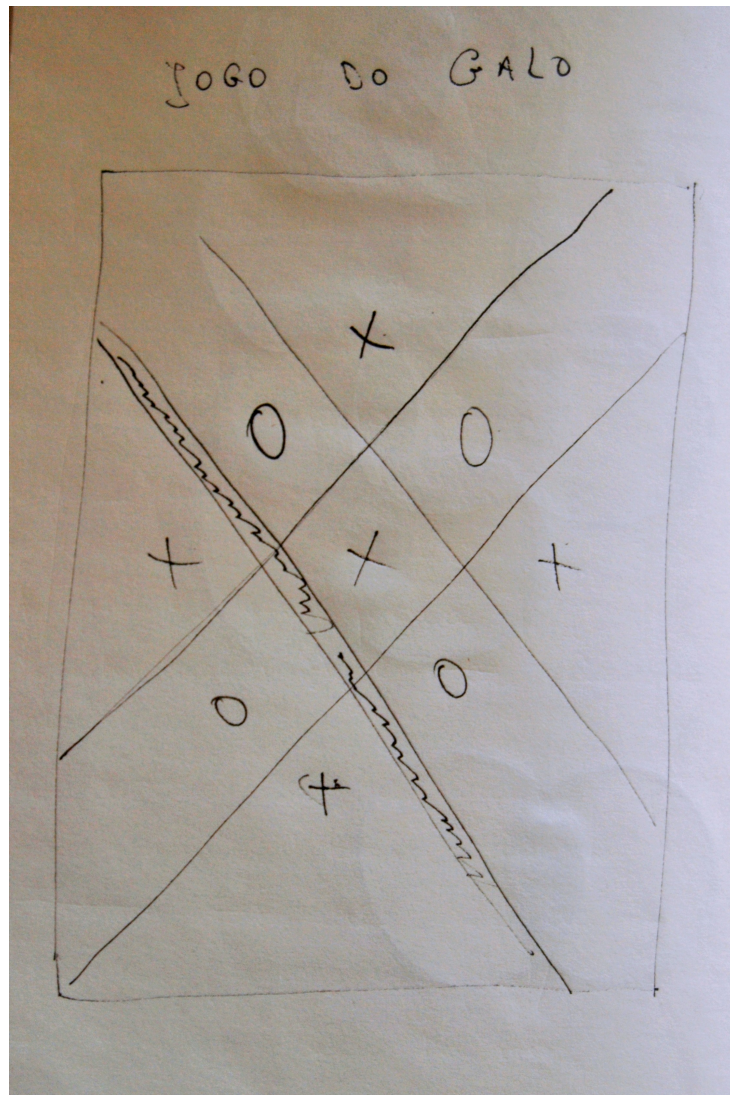


Fig. 34| Noughts and Crosses

His other proposal was the idea of having ladies washing clothes in water painted on the wall. It was a nice idea, but my intention was not to make murals but to paint something more abstract which would remain part of my particular project. I have designed various drawings for Henrique's house (Appendix 9), and he finally chose one of them.

The final design we agreed upon was based on the idea of water, but I represented it in an abstract way (Fig. 36). To do so, I used different sizes of triangles and various tones of the colour blue. Painting the bottom part of the building made it more lively.



Fig. 35| House of Henrique, Lomba Street, Porto



Fig. 36| Painted house of Henrique, Lomba Street, Porto



Fig. 37| Process of painting Henrique's house



Association of Inhabitants of Lomba

Building of Association was included to the project at the end of its process. While the houses were being painted, the president of the Association, Mr. Ricardo asked me if it would be possible for me to include the headquarters in my project. I proposed some designs to him, offering him some colourful shapes and figures. He chose one and suggested that I made the building look livelier and more fun. This particular wall consisted only of four long beams separating windows and doors in between them. There, I decided to make triangular shapes in colours that were previously used on the other walls.

For this matter, the Association, which was the main place where I have met the participants in my project became a connection of all of its pieces.



Fig. 38| Building of “Association of Inhabitants of Lomba”, Vera Cruz Street, Porto



Fig. 39| Painted building of “Association of Inhabitants of Lomba”, Vera Cruz Street, Porto



Fig. 40| Process of painting building of Association

6. Conclusion

The aim of this project was to build a relationship with the inhabitants of Lomba while introducing colours into their neighbourhood. This project's main concerns were:

- 1 | To see how the community works together by establishing a common goal in maintaining and developing relationships to make it stronger.
- 2 | To show people how their surroundings can influence their outlook, via the use of colours.

At the beginning, I had planned various workshops about colours in the public space. After discussions with visitors of the “Association of Inhabitants of Lomba” and individual proposals of the inhabitants, I changed the original plans of this project.

This project was a very personal project for me. It was the first time I made a project that had such a strong social aspect to it. This was not an easy task, especially because of the differences in the culture and the problem in communication and language barrier. Through this work, I came to see that the designer of a project is very dependent on the participants of the same project. The reason is that projects involving various participants in different places, can be difficult to control. However, the use of this large amount of participants made this particular project more powerful, as it gave me a greater sense of accomplishment. It translated as a grass root project. In other words, a project made for the people and also by the people. This project also showed how communication along with common goals can be fundamental in creating a strong community. Through this project, I was able to gain the trust and cooperation of people who at the beginning were complete strangers to me.

“*rePLACE with colour*” involved a participation of inhabitants of Lomba in Porto. These people, while being open and friendly, they were not eager to take part in the workshops I planned for this project. This necessitated me to introduce

changes in my original plans. This situation also shows that working with others can be a complex and unpredictable process requiring strength and also flexibility. Exchanging thoughts with the inhabitants of the district of Lomba was very useful in establishing a new relationship with these people. This created the basis that helped them to take part in the process of my projects for their district.

Community participation can be divided into a few levels. One level shows those people who were directly connected to the project. They are those inhabitants whose houses I painted. Another level shows the other inhabitants who only took part in the original research process regarding colours and the neighbourhood.

There are also those people who volunteered their time and helped me paint the houses, brought their own materials such as paintbrushes, containers, water and so on along with them. There are also those who just stood by and watched me go through my project. At every level, whether direct or indirect, these people made a great impact on this project. The importance of this cannot be neglected as it contributed dearly to my project.

Involvement of the inhabitants of Lomba confirms that they enjoyed to have some interest from the outside world. I find the area where they live quite forgotten. After spending time there on my project, I find this neglected sad. My project has introduced some movement in their neighbourhood and started to make people aware of possibilities of changing their surroundings. What I find encouraging is that many participants have become engaged in this project. They showed this by their enthusiasm in redesigning their neighbourhood.

One very encouraging thought that came directly from one of the inhabitants during my last visit to the Association in Lomba was hearing one of the inhabitants telling me: “you have made a good thing for people here”. This shows, that the project was not only about adding some colours on the walls to make them more beautiful, but rather that it made a deeper impact that has touched the minds and even the hearts of the people in Lomba. This will remain for them, and will grow

with their community. Besides, these bright painted houses also make the area livelier and more optimistic. It helps the inhabitants to feel better about themselves and happier to live there. Confirmation of it came from the fact that after seeing the painted walls, some inhabitants asked me directly to paint their own walls, and also to paint more walls around the district.

Looking at this project, one can only say that the community work and the choice of the designs and paintings have greatly improved the social and emotional standard of the inhabitants of Lomba. Even though my actual project came to an end, this is not an ending point for my relationship with the inhabitants of Lomba. It is my intention to keep observing and assessing the continuous care of the project “*rePLACE with colour*” as I intended it to be in their neighbourhood.

The planning and the implementation of this project has been a very enriching experience for me. Throughout its implementation, I have had the opportunity to see how a small local community can work together through positive exchanges and communication. This project proved to me that the community of Lomba was willing to open itself to the outside world, while being eager to get involved in proposed projects. At this point I am not able to say if the openness of inhabitants of Lomba was due to the location where they were living or due to their particular culture. A solid answer to this probability can only be found by comparing another similar project to this one in Lomba. I would like to make another project in a different community which will allow me to compare my experiences with the use of colour in public space and community work in Lomba and elsewhere.

Appendix 1- Interviews about colours

Hamilton Pereira | 30 years old | Porto, Portugal

1. Where do you live, in the centre of the city or suburbs area?
 - *I live far away from the city centre, in Matosinhos.*
2. Are there many colours around?
 - *No, I think there are not so many colours there. What have colours there? Hmmm, it's a suburban zone so it doesn't have many colours There are no azulejos on the walls and no street art, no it's rather monochromatic.*
3. While you are spending time in public space- walking on the street, drinking coffee in outside café- are you looking around yourself?
 - *Yes, I am looking around myself.*
4. Do you like to see colours in public space in the place you are? Why?
 - *Yes, I like. In Porto during last years had been created a lot of urban art. Walls of the buildings were grey and didn't have anything and now they have some interesting paintings there. I like to see colours because they are a joy of life, city, houses. When everything is grey it's too sad and too monochromatic. I think it's important.*
5. While you are thinking about colours in public spaces- are you thinking more about the centre of suburbs of the city?
 - *Normally I think they are more in the centre of the city. I think that areas which are a bit far from the centre are an areas where people are coming to sleep. They work in the centre and spend their day there and then are coming back to sleep. That's why maybe not a lot of people are paying attention on the suburbs, because during the day there is not such a big movement there.*
6. Do you think that suburbs are more grey than places in the centre of the city?
 - *Yes, definitely. As I said before, in my opinion, there is a big difference in the visual image of suburbs and centre.*

1. Where do you live, in the centre of the city or suburbs area?
 - *In the suburbs*
2. Are there many colours around?
 - *Not so much. Actually, there are some advertisements and some houses are colourful, but beside that I don't recall anything more.*
3. While you are spending time in public space- walking on the street, drinking coffee in outside café- are you looking around yourself?
 - *It depends. Sometimes everything look very monotonously, then I do not pay a lot of attention. But if I see something interesting, which will catch my eyes for a while then I am more careful about the details which are surrounding me.*
4. Do you like to see colours in public space in the place you are? Why?
 - *Yes I do like! I think they are giving us a visual pleasure, smile and as I sad before make us more sensitive on the environment in which we are living.*
5. While you are thinking about colours in public spaces- are you thinking more about the centre of suburbs of the city?
 - *I think they are more in the centre. Because of the shops and advertising. And art pieces- sculptures, street are some installations- there are created mainly in the city. Suburban areas are more empty and grey*
6. Do you think that suburbs are more grey than places in the centre of the city?
 - *Exactly! As I said before.*

1. Where do you live, in the centre of the city or suburbs area?
 - *I don't live in the centre, I live a bit far from it, in Campanha.*
2. Are there many colours around?
 - *Yes, this place has quite a lot of colours*
3. While you are spending time in public space- walking on the street, drinking coffee in outside café- are you looking around yourself?
 - *Yes, of course. Especially I like to look at the sky in the end of the day, colours there are amazing. I really like to take a pictures of these colours*
4. Do you like to see colours in public space in the place you are? Why?
 - *Yes, I like a lot. I think colours in the public spaces are very important. They are making people feel better and have a lot of energy. In places which don't have colours, I feel the lack of it. I like them especially during the day, with a lot of sun, then they look even nicer.*
5. While you are thinking about colours in public spaces- are you thinking more about the centre of suburbs of the city?
 - *For me personally, when I think about the colours I think about the see. In the seaside colours are more visible for me.*
6. Do you think that suburbs are more grey than places in the centre of the city?
 - *Yes. Especially when the day is not so sunny then these places seem to be more grey and sad. They look more sad than the centre, because in the centre there is bigger movement. A lot of cars and people walking are giving the impression of more life. During the sunny days, suburban places are nice, more happy and bright.*

1. Where do you live, in the centre of the city or suburbs area?
 - *I live in Poland, in Wrocław on suburbs of this city.*
2. Are there many colours around?
 - *Yes, but it is not good example of use colours in the city. There are only colourful blocks with different shapes and structures. I prefer more artistic vision with colours in the city, not only the simplest way to use it.*
3. While you are spending time in public space- walking on the street, drinking coffee in outside café- are you looking around yourself?
 - *Yes, I always try to choose interesting places and after that with pleasure I observe what is happening around me.*
4. Do you like to see colours in public space in the place you are? Why?
 - *Yes, I do. Colours in the public space give us more power to live, they contribute to the vitality of spaces. Moreover perception of this kind of spaces is different, people want to come there, see it and stay there. Even, when it will be small change in physical pattern of spaces, like small graffiti on the wall, I think that this solution can create valuable space, which suitable to various social activities.*
5. While you are thinking about colours in public spaces- are you thinking more about the centre of suburbs of the city?
 - *I am thinking about both of them, but more colours should be introduced on suburbs of the city to contribute to the vitality of spaces.*
6. Do you think that suburbs are more grey than places in the centre of the city?
 - *Yes, I do.*

1. Where do you live, in the centre of the city or suburbs area?
 - *In suburbs area of bigger city.*
2. Are there many colours around?
 - *The characteristic types of buildings contain mainly grey and faded colours without much of difference between.*
3. While you are spending time in public space- walking on the street, drinking coffee in outside café- are you looking around yourself?
 - *Yes, its always giving me the biggest pleasure to observe ambient around and analyse it.*
4. Do you like to see colours in public space in the place you are? Why?
 - *Yes, it is mainly for making a place more vivid, with lots of dynamic. In my opinion it is something that cheerish people and make them more interested in place they currently are. Colours also encouraging, to explore more places around and make people remember specific objects.*
5. While you are thinking about colours in public spaces- are you thinking more about the centre of suburbs of the city?
 - *Definitely a centre of the city. It is where people are spending most of the time and look for attraction while visiting the centre.*
6. Do you think that suburbs are more grey than places in the centre of the city?
 - *From what I managed to see, centres of the cities are more colourful There is bigger amount of colourful places, murals that attracts people there. In suburban area, there is no focus on this aspect.*

Appendix 2- Questionnaires with inhabitants of neighbourhood of Lomba

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☐ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

gosto de tudo

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☒ mais ou menos ☐ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

Há quantos anos está morar aqui?

☐ 1-25 anos ☐ 25-45 anos ☒ 45-65 anos ☐ mais do que 65

É confortável morar nesta zona?

Sim

Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

O que gosta/ não gosta aqui?

curti tudo

Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☐ sim ☐ mais ou menos ☒ não

Acha esta area uma zona colorida?

☒ sim ☐ mais ou menos ☐ não

Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☐ sim ☐ mais ou menos ☒ não

4. O que gosta/ não gosta aqui?

NÃO GOSTO DOS PARALELOS PORQUE TENHO DIFICULDADES DE ANDAR

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

DO LUGAR PORQUE ESTÁ Perto de tudo

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

Há quantos anos está morar aqui?

☐ 1-25 anos ☐ 25-45 anos ☒ 45-65 anos ☐ mais do que 65

É confortável morar nesta zona?

Sim

Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

O que gosta/ não gosta aqui?

Não gosto das casas que
estão cada dia mais
estreitadas. Gosto das pessoas
e do convívio que existe.

Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

Acha esta area uma zona colorida?

☐ sim ☒ mais ou menos ☐ não

Gostaria de ver mais cores aqui?

☐ sim ☒ talvez ☐ não

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☐ sim ☒ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

Não gosto do pavimento das ruas
Gosto das pessoas.

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

não

3. Conhece muitas pessoas que moram aqui?

☐ sim ☐ mais ou menos ☒ não

4. O que gosta/ não gosta aqui?

e as lojas e o
sonete

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☐ sim ☐ mais ou menos ☒ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☐ sim ☒ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

SIM

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

NÃO GOSTA DAS RUAS ESTREITAS.

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☐ sim ☒ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☒ mais ou menos ☐ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

É confortável morar nesta zona?

Sim

Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

O que gosta/ não gosta aqui?

efeito de tudo

Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

3. Conhece muitas pessoas que moram aqui?

☐ sim ☒ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☐ 25-45 anos ☒ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

SIM

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

É UMA ZONA ONDE ESTAMOS
PENSANDO DE TUDO. NA GOSTO DO
ESQUECIMENTO QUE ESTA ZONA
ESTA.

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☐ sim ☒ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

SIM

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

GOSTO DA SINCERIDADE DAS PESSOAS
NA TER TODAS AS CONDIÇÕES DE
HABILIDADE.

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta area uma zona colorida?

☐ sim ☒ mais ou menos ☐ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

GOSTA DA HOSPITALIDADE
DAS PESSOAS DA LOMBA OU
LOMBENSES.

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta área uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☒ 1-25 anos ☐ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

GOSTA DA BONDADE e SIMPLICI-
DADE DAS PESSOAS

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta área uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

É confortável morar nesta zona?

Sim

Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

O que gosta/ não gosta aqui?

NÃO GOSTO DA COEXISTÊNCIA

AMIZADE DAS PESSOAS, GOSTO.

Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☐ sim ☒ mais ou menos ☐ não

Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☐ sim ☐ mais ou menos ☒ não

Acha esta área uma zona colorida?

☒ sim ☐ mais ou menos ☐ não

Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

1. Há quantos anos está morar aqui?

☐ 1-25 anos ☒ 25-45 anos ☐ 45-65 anos ☐ mais do que 65

2. É confortável morar nesta zona?

Sim

3. Conhece muitas pessoas que moram aqui?

☒ sim ☐ mais ou menos ☐ não

4. O que gosta/ não gosta aqui?

NÃO GOSTO DAS CARAS QUE ESTÃO
CADA VEZ MAIS DEGRADADAS, O
QUE FAZ COM QUE O BARRIO PERCA
A VIVABILIDADE QUE TINHA HA ALGUNS
ANOS

5. Há muitas pessoas que passam por cá e não residem no Bairro da Lomba?

☒ sim ☐ mais ou menos ☐ não

6. Gostaria de ver nesta zona mais pessoas, que não residem aqui?

☒ sim ☐ mais ou menos ☐ não

7. Acha esta área uma zona colorida?

☐ sim ☐ mais ou menos ☒ não

8. Gostaria de ver mais cores aqui?

☒ sim ☐ talvez ☐ não

Appendix 3- Interview with Judith Fahrentholz, a member of Green City Munich, 25th of February 2015

How does the PARK(ing) DAY works in your case? Are you an organization which is gathering people who wants to take part in this event?

- *We are the organization so we do care about the authorization from the city hall and we try to find participants who will take part in it.*

Are you designing the parking spaces, or if someone wants to take part in it, is designing it by itself?

- *No, it is like people are coming to us and saying like for example “oh I would like to make a playground for a children” and then we say “oh it is cool we don't have anyone who is doing that, so, yes please, do that”. Sometimes people are coming to us and saying “we want to take part in PARK(ing) DAY but they don't know how, can you please help us? We don't know what to do in our parking lot “ so then we sit together and help them to design their parking lot.*

Are they mostly people who are somehow connected to the design, architecture, landscape architecture and so on, or they like the idea of the event so they want to take part in it?

- *No, no. Actually, all the people who take part in a PARK(ing) DAY don't have any connection with “design field”.*

Ok, and why Green City organization decided to take part in this international event, which is a PARK(ing) Day and when was the first time, when you took part in it?

The first time I think was in 2007 or 2009, but this is one of the questions I have to look out. Yeah, and why we decided? Because one of our main missions for Munich is to make it greener and to give back the space to the people. Because a lot of space is taken for the cars and all the traffic, and we want to give it back for people who live here, in a city.

Are people eager taking part in this event? They join you a lot?

- *Well, there are two types of people, first- participants, which are small shops or small initiatives, organizations, here in Munich. Of course we have to write a lot to them, that we get about twenty participants, but then it is very easy for us, we don't have to make a lot of marketing, because once we promoted, and once people came a lot to take part in it. And they are the other participants, who are people, who step by, who came to see it, and yeah, that depend very much of the place where is the PARK(ing) DAY. We tried a lot where it runs the best and last year we found a very good place and we will do it there once again.*

Is it more in the city centre or...?

- *Yeah, that one was more in the city centre. It's a street called Sendlingerstrasse. This is*

a small street, with a lot of shops, and one part of the street is already a pedestrian zone, and the other part is free for cars, so cars can drive there and park there, and then there is a little space for people to walk. Since Green City works in Munich, we want to make this other part, this all street as a pedestrian area. That is why last year we made a PARK(ing) DAY there, to show people how the street would look like. And we hope that one day in the future it will be like this.

Yes, would be nice. What do you offer to people who are creating parking lots with the Green City organization?

- Well we propose them advice, the whole organization, we said to them, “you don't have to care about anything, just come on that day, bring your stuff and create your park”. We had some meetings before, but that depends a lot on which kind of people they are. Some are very independent, they just say, “hey we make a playground” and we say “yeah, that's great” and the others really don't know, so they need more advices, and we talk with them and help them.*

And people which are passing your parking lots? What kind of attractions are you offering them to invite to step by and stay a bit?

- There are very different places. In some you can just sit and relax and enjoy the sun, and some have more action. For example last year we had a little do it yourself parking lot, where people could make stuff with stamps, and so on. And others, where they had little speeches, or wanted to make a members of organizations, so that depends. They are very different, and some people just go through and don't mind, but others they are very surprised and happy and take part in it.*

For me this event is touching two main issues. One which is to put in the urban landscape some nature and colours to create a nice public space, and another which is connected with society. To create places for people to stay and make some new connections with strangers. Do you think that one of them is more important than another?

- I think it comes together, because all the projects, which Green City does in Munich always have a social part. We want to improve the environment in Munich, but it always has a social part. For example community gardens, or we have a clothes swap parties, where people can bring all stuff and swap it with other people, so it is always very social. We think that environmental improvement only can be successful if people are involved and if it's socially accepted.*

While I was making an research for my master thesis, I've read the sentence of Vito Acconci, which was saying, that nowadays, because of the development in technology, people don't have a need to talk with the others in the public space. Do you agree with this statement?

- No, I don't think it is like that. I think that these two things come together. We see that*

people more and more are involved online in campaigns, we ask them things on facebook, we ask them “do you know any building that has a green wall” for example, and we see that people involve themselves in that issue, they interact in social networks with us, but also we have so many requests from the neighbourhoods who want to support, who want to help in a special issues.

From the first time, when Green City took part in PARK(ing) DAY, you do it regular, every year, right?

- Yes, we do this every year now.*

Can you notice an increase in the amount of participants in PARK(ing) DAY which you create?

- Actually no, but I don't know why...maybe because I think we only can accept a certain amount of people. I think we never had more than 25 participants.*

Ok, but talking about participants, which are passing by your parking lots and joining you in these event? Are there more every year?

- No, I think this was the same. Only that last year we had that space more in the city centre, of course there are more people, but the year before, I think it was always the same.*

Are you changing place of the PARK(ing) DAY every year?

- Yes, we change a place every year.*

Do you think that events like PARK(ing) DAY, as well as some art installations, basically the objects, which are not really connected with the urban landscape but are putting there, are making people thinking more about their surrounding?

- Yeah, we are convinced, that it helps people think more about the surrounding. That's one of our concepts, that's one of our basics how we work. We want to surprise people. For example we also have a project called “Wandering trees” , which are small trees about two meters, and they are in a little pot which we are caring from one street to one street and they stay a couple of weeks on one street, and then people see how the street would look like if there were trees. This is one of the basic concepts of our work, we want to surprise people and make them think about how the city would look like if we change it together.*

Obviously Green City is mainly connected with plants and trees, but do you work sometimes with some other materials?

- Not so much. Our purpose is to work with plants, but we have also one project every year, called street light festival, actually two times a year one weekend. This festival is taking place in two streets, which are very busy- Ludwig and Leopoldstrasse, we close them for the car traffic and open for the people to walk, to visit shops, because we have a little shops there to see what could happen on the street, and it's a festival, with*

music in the evening and during the day with activities for kids with a lot of street food, and with a lot of....yeah we have like a bike contest and a street soccer, and stuff like that. Of course there are not so many plants, because street is so huge so it's hard to do that, so there is more about elements.

The city hall is eager to help you in organizing this events, which are you doing, or it's not so easy to got their permission to organize some actions in the city?

- It depends, my colleague said it gets harder every year to have a permission, but that's more about security, every year it have to have more people who are responsible for a security for fire, to avoid fire, so that's why it gets harder to have a permission. Well it also depends, because the city hall in Munich is very huge, so it depends on who you have to work with. Some people are very open, you know like we have little ministries in Munich and there is one ministry for environment and health and of course with these people we work better and the people who are responsible for, I don't know...avoids of fire are harder. So it really depends.*

Does Green City have every year new actions, or you rather have some which you are repeating every year and you are not creating the new ones?

- We have some, which we repeat every year, like PARK(ing) DAY, or "Wandering trees" and....well there are not so many new every year, or more smaller events. Last year we had a little lecture, for a Munich author, who was a pedestrian, he like to walk through the city and he wrote about it. And we use him and his book to make people think more about walking. For that we've made an lecture in city centre...well that was one of our new event, but most of them we repeat every year.*

Do you have a lot of lectures and meeting where you are educating people more in theoretical way about an issues connected with their environment, or there are mainly some actions and events?

- Yes, we also do a theory things, for example we have a discussion, that we repeat four or five times a year, and it's always about mobility issues, for example about public transport, about all the issues about mobility, and that's more theory . Often there are people in the auditory which are from the city hall for example from ministries. So people who are involved not in actions, but who want to hear some theory.*

You mentioned before that one project which you've made was a community garden, can you please tell me a bit more about it?

- Yes, sure.*

Was it the idea of Green City to start doing them?

- Yes, but there are some more in Munich, so I don't know, if we were the first ones, because there are so many in Munich.*

The first garden, I told you about, is called "Eatable City", it was city, who asked us if we want to do it. Because in Germany there is one famous city who started that project, it's called a....., they were first one with the eatable project, and Munich said, hey we want to have a little copy of that project, so they asked us, if we want to do that. And second garden, actually I don't know, because it already existed when I came here. And the third one in neighbourhood called Giesing, there...yes....it was us who started it, together with the other organization.

And the "Eatable city" has mostly fruits or vegetables?

- *Both.*

And who is taking care of that place? Are there some people who are in charge of it or inhabitants of it's neighbourhood?

- *It's more people who live there. Of course we have people here, who are doing a newsletter, who create some events with people, like barbecue, and stuff like that, but basically, people who are living there.*

Do people have a respect to that place? They don't destroy or overuse it?

- *No, they have a respect. We had a little problems with overused, but it was due to false communication, there was a communication problems, but I think now it's better, they soled it out .*

Thank you very much for your time and your answers.

- *It was a pleasure, thank you too.*

Appendix 4- Plan of workshops *rePlace with colour*

Workshops: rePLACE with colours

The subject of the workshop is to show to inhabitants of part of Bonfim in Porto, that the way how the place, in which we are living in, looks like, has an important impact on us and, that using some colours may increase the comfort of living in there. Workshops contains four sessions once a week.

Place

Association of inhabitants of Lomba/ Associação de moradores da Lomba in Rua Vera Cruz in Porto.

Participants

Inhabitants of the part of Bonfim district in Porto, from the closest neighbourhood of the association (Rua Vera Cruz, Rua Silva Pereira, Rua Lourenco, Travessa Lomba, Rua Lomba)

Aims

The aims of the workshops are to rise an awareness of inhabitants about the space where they are living in. To show them, how introducing some colours to the space can change it, and that as a community, they are capable to re-design their neighbourhood, which will increase their comfort of living as well as improve their connection inside the community.

The workshop intends to:

- show to participants how colours can influence on their life
- make them paying more attention for everything which surround them
- encourage participants to think about their neighbourhood
- think in creative way about re-designing their environment, adding some colours in there
- make them work together, which will make their community stronger

Process

1| Carrying on few colours experiments and present them topic about colours in general, and more specific, colours in urban and private space, and ask what they think about it.

2| Make them think about their neighbourhood. What do they like and what do not, what they would like to change in there.

3| Carrying on a creative process, with all participants, of finding an idea to re-design their neighbourhood.

Appendix 5- Authorization

Porto, 02.06.2015

Carta de autorização para o projecto intitulado 'rePLACE with color'
de Joanna Wilczyńska

Eu Miguel Sousa Vaz autorizo a inclusão da parede da minha casa,
morada Rua da Liberdade, 1.º e 2.º Andar no projecto acima
descrito em que uma das paredes será pintada de acordo com a escolha prévia dos
desenhos entre o morador e a responsável do projecto.

Assinatura:

Miguel Sousa Vaz

Porto, 02.06.2015

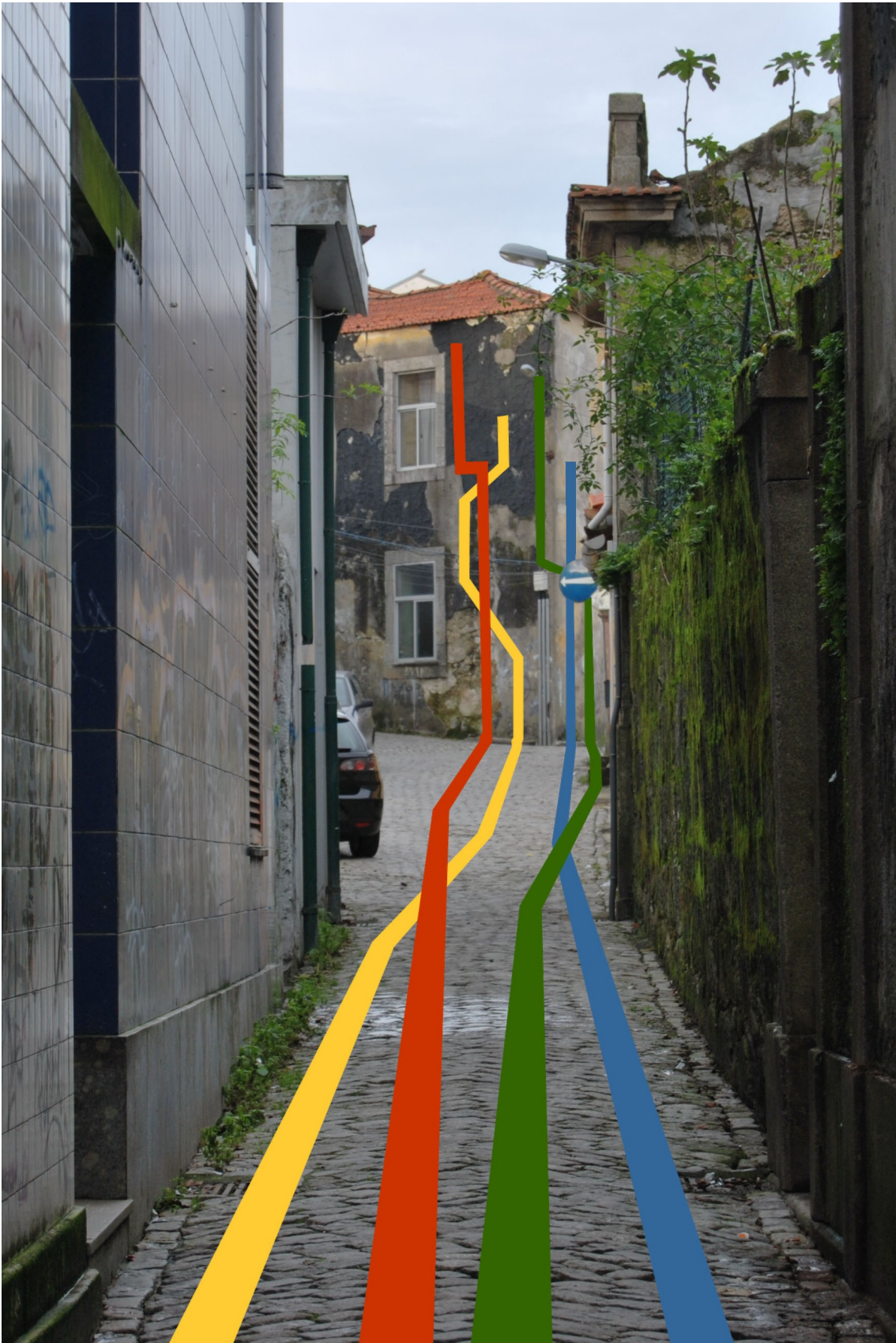
Carta de autorização para o projecto intitulado 'rePLACE with color'
de Joanna Wilczyńska

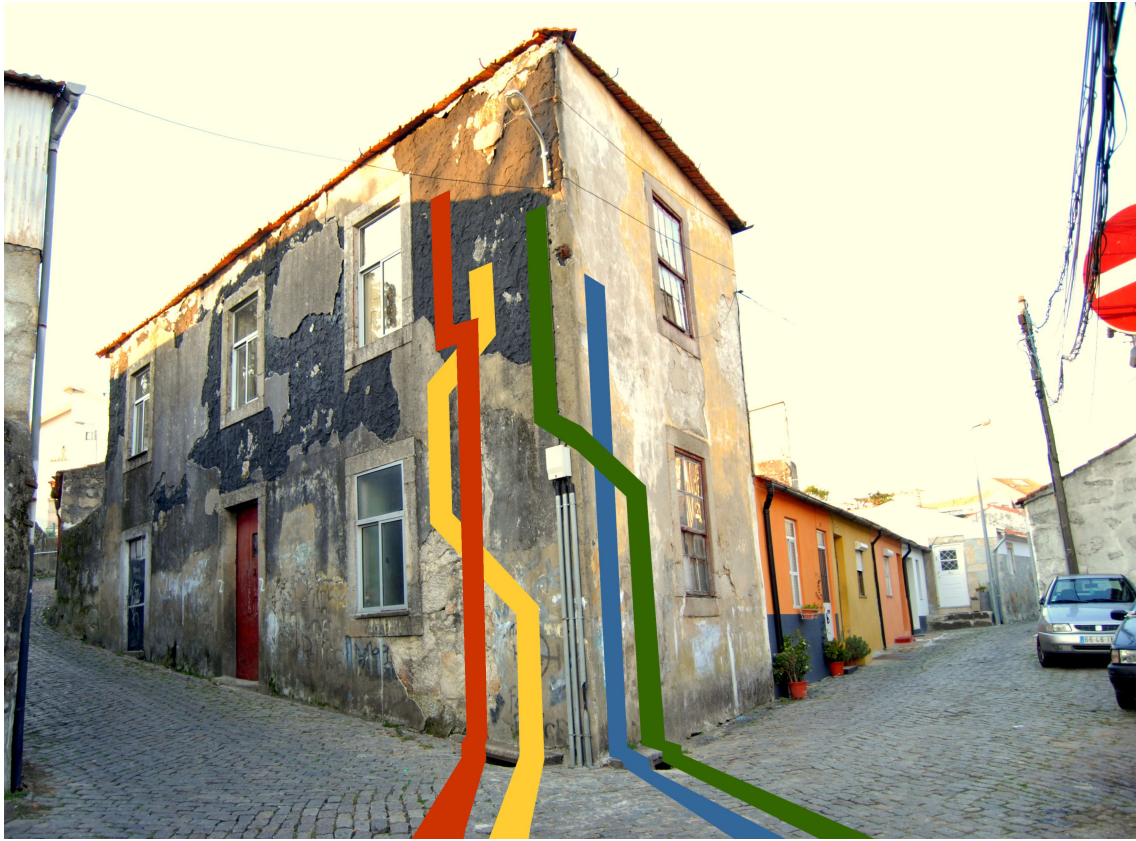
Eu Henriqueta Rosa Mendes Viegas Vaz autorizo a inclusão da parede da minha casa,
morada Rua da Liberdade, nº 67 - Casa 5 no projecto acima
descrito em que uma das paredes será pintada de acordo com a escolha prévia dos
desenhos entre o morador e a responsável do projecto.

Assinatura:

Henriqueta Vaz

Appendix 6- Examples of painting for the entrance to Lomba





Appendix 7- Examples of paintings for house of Mr. Ricardo







Appendix 8- Examples of paintings for house of Mrs. Maria Jose



Appendix 9- Examples of paintings for house of Henrique











Appendix 10- Letter to the authorities of Bonfim

Porto, 03. 06. 2015

Joanna Wilczyńska
Rua Barão de São Cosme 79/3
4000-502 Porto

Exmo/a Senhor/a

Para fazer estas pinturas nas paredes das casas vou precisar:

1. Tintas:

- 1L de tinta azul
- 1L de tinta verde
- 1L de tinta amarela
- 1L de tinta branca
- 1L de tinta preta

2. Rolos para pintar com os tamanhos:

- 5 cm
- 15 cm
- 20 cm

3. Um pincel com o tamanho de 25 mm e outro com 40 mm

Ficaria muito grata, se o/a Senhor/a pudesse ajudar- me a obter esses materiais.

Com os melhores cumprimentos,

Joanna Wilczyńska

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